

THE IDEAL RADIO VOICE.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, March 14th.

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the
British Broadcasting Company, Ltd., is 7, Savoy Hill, Strand,
London, W.C.2.RATES OF SUBSCRIPTION to "The Radio Times" (in-
cluding postage): Twelve Months (Foreign), 15s. 6d.; Twelve
Months (British), 13s. 6d.

The Microphone in Parliament.

By the Rt. Hon. T. P. O'CONNOR, M.P.

[The question as to whether or not the Budget Speech should be broadcast has aroused an extraordinary amount of interest among listeners everywhere. This week we publish an important article on the subject by Mr. T. P. O'Connor, the "Father" of the House of Commons, whose long Parliamentary experience renders his views specially valuable.]

I AM asked to express an opinion on the question whether the Budget should be broadcast. My difficulty is in trying to understand why anybody could raise any objection to it, and what reason they could possibly find for that objection.

I refuse to attach any importance to the objection on this aspect of broadcasting or on any other, which is raised by some representatives of the Press. No one has a greater right to defend the real interests, the legitimate claims, of the Press than I have—for I have been earning my living as a journalist for nearly sixty years, and have never had any other source of living.

* * * * *

I have lived to see in my own lifetime the profession rising from a lowly and scarcely respected calling to one of the admitted powers that rule the world.

I can recall when I was a lad, and on almost my first task as a journalist, being shown to the room in which the valets of the great house took their meals and held their councils; I wasn't much disturbed, I must allow, for all life and all human beings present me with a welcome source of study; but to-day it is far more likely that a journalist of any influence would be invited to the cabinet of a Minister or even the private room of a Sovereign.

But dignity involves duties as well as rights, and the first duty of a journalist is

in the interests of the public; and it is to me, therefore, an indefensible position for journalism to set itself up against the rights of the public.

There is nothing in which the rights of the public are more supreme than in the taking advantage of all those great new facilities for their advance and for their information that the hourly progress of science is evolving.

I can remember the early application of the telegraph to newspaper work; I wonder what would be thought to-day of any body of journalists who objected to the employment of that new agency to the work of the Press.

If one tried to, one could make quite as good a case against the employment of the telegraph as some journalists are supposed to raise against the employment of broadcasting. The telegraph gave great advantages to the daily paper over the weekly, to the evening paper over the morning edition; these difficulties were got over, and things adjusted themselves. So also will the papers of to-day have to adjust themselves to any temporary derangements that may come from the broadcast.

If there be anything in the world against which attack is hopeless, it is against the advance of science; and especially in this

(Continued overleaf.)



Mr. T. P. O'CONNOR.

The Microphone in Parliament.

(Continued from the previous page.)

age when science seems to make as much advance in an hour, or a day, anyhow, as in a century in previous epochs of human history.

Historians are constantly writing about political revolutions, and their incidents and their personalities seem to maintain an enduring interest for the human mind.

Disraeli said once that there were only two great events of abiding interest to mankind—the Siege of Troy and the French Revolution; and yet reflect for a moment on the consequences of these two very interesting events, and how small they are in their ultimate result and their extent of effect compared with the consequences of the steam engine, of the telegraph, of the telephone, of wireless, and finally of broadcasting.

In the ultimate analysis, the political revolution is a small thing in comparison with the social change that science is constantly producing. I repeat: journalism, or anything else you like, may enter on a conflict with many things, but in a conflict with science it is bound to be beaten in the long run.

The Importance of the Budget.

I come now to the particular issue I am asked to confront: whether the Budget Speech of the Chancellor of the Exchequer should be broadcast.

First, let me ask what is the Budget? It is the annual balance sheet of our expenditure and of our taxes to meet that expenditure; of our certain outgoings, of our possible income. We stand listening as a nation to our balance sheet; whether we are to be richer or poorer; whether we are to be hopeful or despondent as to our future. Throughout all the vast network of manufacturing, through every workshop where millions of our fellow citizens are pouring in the sunny mornings of summer, in the black mornings of winter; over all that mighty maze of ships through which our goods are being conveyed to every land of the world; through that maze of professions and occupations where men have to make the living of their wives and children—through all that vast tangled network, the word of the Budget brings hope or gloom, fair prospects or dark and almost hopeless conflict.

Announcing the New Taxes.

That summary description—and it has to be very summary—will convey some idea of the agony (I don't think it is too strong a word to employ) of expectation with which the nation must look to the message of the Budget.

And if that be a true description of the attitude of the public to the revelations of the Budget, by what possible argument can anybody contend that the agony of the nation should be prolonged one second beyond the inevitable limitations of time and space?

But I have left to the end what is, perhaps, the most important information that the Budget has to reveal. Anybody accustomed, as I have been, to years of Budget Speeches, could give innumerable instances of the keenness, of the anxiety, of every

House of Commons and of the public outside in the announcement of the new taxes; when they are to come into existence; whether those already in existence are to be raised or reduced.

There is a story, which has passed into history, of the late Sir Herbert Raphael jumping up and rushing out of the House when the Chancellor of the day had announced an increase of the super-tax. Sir Herbert was a very rich man, and this was supposed to interest him pretty heavily; but he was only one of the innumerable cases where a member is to be seen on Budget night rushing out to announce a new tax which will affect the interest of the trade to which he belongs.

You will find in the galleries a representative of nearly every trade in the country. There is always, for instance, on Budget night a Gilbey there, anxious to know what the taxes on wine will be. There is nearly always in the gallery Sir Thomas Lipton, or some other representative of the big tea trade; and so one might go through all the great businesses which the taxes affect.

You will see on a Budget night the post office assailed with scores of members sending telegrams to their friends or their partners announcing the provisions of the Budget. This is inevitable, as these great businesses have at once to accommodate themselves to the new conditions.

The Advantages of Broadcasting.

Now what I want to ask is, why this most valuable and necessary information in the business of the country should be kept back for one second longer than it is necessary? The evening newspapers are able to cover a certain amount of the ground, of course, and the morning newspapers next day all the ground; but why should millions of people living in districts remote from evening newspapers be handicapped in their preparation for the future of their business by being denied the information which broadcasting could give them immediately? There are millions of people outside London whom even the latest editions of evening papers cannot reach with this most necessary information.

I protest against the policy that would leave in the darkness of perilous ignorance those millions of people to which the broadcasting could bring light and knowledge.

Radio in "The Ideal Home."

THOUSANDS of visitors to the Daily Mail Ideal Home Exhibition now taking place at Olympia have been interested in the temporary studio which the B.B.C. have erected in the main hall. This studio and some adjoining control rooms give a fascinating insight into the workings of the transmitting side of broadcasting. A representative of the B.B.C. is in attendance to answer visitors' inquiries, and copies of *The Radio Times* and *Radio Supplement* are on sale in the hall.

Music, and, it is hoped, some speeches, will be relayed through London and other stations from the Medecins Benevolent Fund Dinner at the New Prince's Gallery on Thursday, April 15th. Possible speakers are Lord Darling, the Rt. Hon. J. R. Clynes, M.P., and Mr. John Coates. This programme will occupy an hour between 9 and 10 p.m.

London's Coming Events.

The B.B.C. Dance Band.

THE London Radio Dance Band has now been permanently increased from six to nine performers, and this number will be further augmented from time to time, as occasion requires. The band has now taken over a definite part of programme work and will be heard regularly during the week. In addition to playing dance music, it will also play accompaniments at Radio Reviews and give symphonized symphonic concerts from time to time. Many requests have been received for the band to appear at entertainments and outside functions, and it has now been decided that, subject to the requirements of its studio and rehearsal work, the band shall accept a limited number of approved engagements.

"Wildflower" by Radio.

Excerpts from the musical play, *Wildflower*, will be relayed from the Shaftesbury Theatre and included in the London programme, between 8.35 p.m. and 9.5 p.m., on April 9th.

"La Traviata."

A studio performance of Verdi's *La Traviata* will be given from the London Station on Friday, April 16th. The words of this will be issued to listeners in advance.

Organ Music from Oxford.

An organ recital by Dr. Henry Ley, relayed from Christ Church, Oxford, will be given from the London and Daventry Stations on Sunday afternoon, March 28th. Unaccompanied singing by the Cathedral choir will constitute a part of the programme from these stations on the same evening.

The Royal Marine Band.

A programme by the Royal Marine Band will be relayed through London and Daventry Stations from the Royal Pavilion, Brighton, on Wednesday, April 14th, between 7.30 and 8.30 p.m.

Well-known Comedian to Broadcast.

A one-act sketch, entitled *A Tragedy at Midnight*, which has been specially written by Mr. Lawrence Anderson for performance on April 1st, will be included in the programme from London on that night. During the evening Mr. Den Rejvat, the comedian, who achieved fame in connection with *The Absentees*, will contribute a number of songs, and the successful humorous sketch, entitled *The Disobedient Room*, will be repeated in response to numerous requests.

A Varied Programme.

The Bosses of the Barn Band, Miss Yvonne Arnold, the well-known actress, and it is hoped a Dutch choir, will take part in the London programme on Saturday, April 10th.

Forthcoming Talks.

It is hoped to have a talk on the Grand National the evening before the race, Thursday, March 25th. This has not yet been definitely fixed, but the speaker will probably be Major Hervey de Montmorency.

On Tuesday, March 30th, at 10.10 p.m., Lord Montagu of Beaulieu is to talk from the London Station on the New Forest and Old Woods. S.B. to all stations.

The last talk in the Series, "Chats with Famous Authors," will be given by Mr. Michael Sadleir and Mr. Pitt Rivers, on Wednesday, March 31st. They will discuss the works of Anthony Trollope.

Mr. John Newton is to give a Talk on Easter Carols from Bournemouth on Thursday, April 1st, and this will be S.B. to London and other Stations. The Talk will be illustrated by musical examples.

On Saturday, April 3rd, Sir Curtis Lampson, Bart., will give his second talk on the Baltic States, dealing with Latvia and Estonia.

Continuing the series of *My Day's Work*, talks will be given during April by "Nippy," Mr. William Larkins, the famous steeple-jack, and a London East-end dockee.

Official News and Radio Gossip

Daventry Nights.

It has been decided that, as from April 13th, the first weekly alternative programme from Daventry will be on Tuesday, instead of Monday evenings. Thus, the two weekly alternatives will be on Tuesdays and Thursdays.

Weekly Poetry Readings.

It is proposed to inaugurate a series of regular weekly poetry readings, probably occupying ten minutes, from the London and Daventry Stations, on Monday evenings. These will be given during an interval in the Chamber Music concerts, which will also become a feature on that night of the week.

Plymouth's Second Birthday.

Plymouth Station celebrates its second birthday on Saturday, March 27th, to which day the local programme for that week has been transferred. In place of the usual feature on this particular afternoon, there will be a Birthday Revue in "Five Flashes" from 6.0 to 7.0 p.m., and in which the augmented Microphone will contribute. A special birthday programme has been arranged for the evening, when the Station Quintet (violin, cello, flute, clarinet and piano) will give its first performance. There will also be items from Miss Mabel Green, the well-known West Country soprano, and Mr. Alex. Sanders (baritone).

Mr. Vivian Foster, "the Vicar of Mirth," is also paying a special visit to the Station on this occasion, as well as the well-known London Entertainers, Miss Grace Ivell and Miss Vivian Worth. The Mayor of Plymouth, Councilor H. J. Mitchell, will give a birthday message to listeners during the evening. The birthday programme will also include a special concert between 10.30 p.m. and midnight, when the Blue Lagoon Dance Band will be broadcast from the Studio.

All Fools' Day.

An original entertainment will be given by the Manchester Station on All Fools' Day. Following a Ballad concert entitled "April, April, Laugh thy Girths Laughter," which includes a special talk on April in English Poetry by Professor H. B. Charlton, M.A., Professor of English at the Manchester University, the Station Dramatic Company will act a new farce, entitled *April Fool's Fool*. In addition to these two items, the programme includes a violin recital by Miss Daisy Kennedy.

Good Friday at Manchester.

On Good Friday, April 2nd, the Manchester Station will broadcast performances of Benjamin's famous *Requiem* and his equally well-known "Song of Destiny." The soloists will be Miss Gertrude Johnson (soprano) and Mr. Leo Thistlethwaite (baritone). On Good Friday afternoon there will be a short concert by the Station Quartet and Mr. John Foster (baritone), followed by a "relay" from the Hotel Majestic, St. Anne-on-Sea, of Mr. Gerald Bright's "Celebrity" Orchestra. This will take the place of the usual Children's Corner.

Broadcast Charitable Appeals.

The role of broadcast appeals on behalf of charitable organizations is now completely filled for the whole of 1936 and part of 1937 and no further applications can, therefore, be considered at the present time. Those who subscribed to the Christmas Broadcast Appeal by the Mayor of Hamersmith (Alderman Charles Pascall, J.P.) on

behalf of the West London Hospital Million Penny Fund will be gratified to know that the total amount obtained in response to the appeal reached the sum of £175 8s. 7d. (40,328 pennies). We are asked, on behalf of Alderman Pascall, to tender his sincere thanks to all those listeners who supported the Fund.

New Music by John Ireland.

Mr. John Ireland, one of the most distinguished of present-day British composers, will visit the Newcastle Studio on March 20th, when the programme from that station will consist of his works. Mr. Ireland will play two entirely new pianoforte pieces and he will also accompany some violin items by Miss Daisy Kennedy. Later in the evening, Miss Kennedy will also give a violin recital.

A Japanese Sketch.

A number of well-known London singers will take part in the Bournemouth programme on Wednesday, March 24th, including Miss Kate Winter (soprano), Mr. Osmond Davis (tenor), Mr. Stuart Robertson (baritone), and Miss Gladys Palmer (contralto), when listeners will hear, among other items, three

musical comedy songs, and Miss Vera Staples, a young soprano, who will be heard for the first time by Belfast listeners on this occasion.

Madrigals and Part Songs.

Part of the programme from Edinburgh on March 24th will consist of a recital of Old Madrigals and Modern Part Songs by the Edinburgh Station Singers. Examples from some of the great Elizabethans will be included, such as Orlando Gibbons, Byrd, Weelkes and Morley and, by way of contrast, among the moderns, Part Songs composed by Stanford, Elgar, Parry and others. Miss Jean Marcell (cellist) will broadcast some groups of solos.

The Pibroch.

Mr. Seton Gordon, F.Z.S., M.B.O.U., who, besides being a distinguished naturalist, is a well-known performer on the Highland bagpipes and an authority on its music, will broadcast a short lecture-recital on Pibroch on the evening of Wednesday, March 24th, from Edinburgh Station. He will have the assistance of Pipe-Major Ross, of the Army School of Piping, Edinburgh Castle, who is probably the finest living piper.

A War Memorial Chapel.

Unusual interest centres round an outside broadcast which will be given between 3.30 and 5.0 p.m. on March 20th, from the Daventry, Sheffield and Leeds Stations of the dedication of the War Memorial Chapel in York Minster and the unveiling of a tablet to 13,000 officers and men of the West Yorkshire Regiment (The Prince of Wales' Own) who fell in the Great War. The unveiling ceremony will be performed by Major-General Sir William Fry, K.C.V.O., C.B., and the Chapel will be dedicated by the Archbishop of York. The dedication service, which begins at 4.0 p.m., will be preceded by music by the Band of the 1st Battalion of the Regiment, and listeners will also hear organ music and singing by the Minster Choir. The Last Post and "Reveille" will be played by buglers of the 7th and 8th Territorial Battalions (Leeds Rifles).

Popular Ballad Night.

The concert on Wednesday, March 24th, from the Stoke-on-Trent Station is in the nature of a Popular Ballad night, the soloist being the principal member of the Station Opera Company, Mr. Weir, the leader of the Opera Company Orchestra, and Mr. Glover (solo flute and piccolo) will play obligato to a number of the items, and will also contribute one group of each. Mr. Bonner, who is well known to all Pottery listeners, will act as accompanist, and will also give a pianoforte solo.

A Haydn Programme.

To commemorate the birth of Franz Joseph Haydn, in 1732, the Manchester Station has arranged a special concert of selections from that composer's works. In addition to the Station String Quartet, led by Mr. Don Hyden, and Augmented Orchestra, descriptions of the music will be given by Mr. Moses Baritz. The singer will be Mr. Norris Parker (bass).

"Masterpieces of Mozart."

The programme from Manchester on Monday, March 29th, will be entitled "Masterpieces of Mozart." This interesting concert of solos and sonatas will be interpreted by Mr. Albert Sammons (the famous violinist), Mr. George Parker (baritone), and Mr. Gordon Bryan (pianist).



BIRMINGHAM'S NEW STUDIO.

This is one of the largest and best equipped broadcasting studios in the world. It has been in daily use since January 20th.

song cycles and a clever Japanese sketch, entitled *The Mirror*, written by Rosina Filippi.

Easter Hymns and Carols.

Two talks covering fresh ground will be broadcast from Bournemouth at Easter. On April 1st, listeners are to hear about Easter carols, and on April 10th, the subject will be Easter Hymns and Tunes. Examples will be sung by a few voices from Christchurch Priory Choir, and the speaker will be Mr. John Newton.

Lunch-time Concert for City Men.

A popular weekly feature from the Manchester Station is the Lunch-time Concert for city men, and on Tuesday, March 30th, the programme by the Brodsky Quartet will be relayed from the Houldsworth Hall. The leader, Dr. Adolph Brodsky, is Principal of the Royal Manchester College of Music, and has "fathered" the earliest trophies of many young musicians in that city.

Musical Comedy at Belfast.

A full programme of musical comedy is to be broadcast from Belfast Station on Saturday, March 27th. This has been arranged chronologically, beginning with numbers from that old favourite *The Geisha* and ending with selections from *Rose Marie* and *No No Naniwa*. The solo artists will be Mr. Kingsley Lark, who is well known on the

The Ideal Radio Voice.

By Mr. Herman Klein.*

FOR the trained ear of practised listeners the sounds that come by wireless have few obscurities. They know almost by instinct the moment they hear a good "broadcasting voice"—the kind of voice, that is, which is good for broadcasting because it is clear, strong, and resonant; not necessarily loud, but bright, pleasing, sympathetic, expressive, rich and musical in quality and, above all, sufficiently flexible and under control to be capable of the varying inflections and modulations that can interpret every shade of emotion.

Much depends upon the voice itself, to begin with. A voice can create strong likes and dislikes. You can grow to like a voice very much, and the probabilities are that the better you like it, the more readily you will apprehend its finest gradations of tone and understand every syllable that it utters. This is particularly true of the speaking voice.

Speaking With the Mouth Shut.

Familiarity, too, counts for much. You will generally understand best the speaker to whom you are most accustomed to listen. In the case of a singer, however, the same rules do not essentially apply. You may love a singer's voice and you may be familiar with it, but it does not follow that you will hear the text of the song well, unless the singer has practised and acquired the art of pronouncing his, or her, words with the utmost distinctness.

The sin of indistinct pronunciation is common among all the English-speaking peoples. There are many reasons for it, yet not a single one that cannot be overcome by proper training and practice. For English is the equal, for musical quality and elegant diction, of any language in the world, and will lend itself with the same readiness to the utterance of either speech or song.

Yet it is an admitted fact that, in the matter of clear enunciation, we are far behind most of the cultivated European nations that use other tongues.

Why is this? Well, in the first instance, we are not in the habit of opening our mouths and separating our jaws as freely as people do on the Continent. Watch the average Briton or American, or Canadian or Australian, when he is talking, and you will see, as a rule, a fine example of closed teeth and a tight jaw. It is amazing that the tongue should be able to perform its functions as well as it does under such conditions. But facility and speed do not invariably include clearness or purity of utterance.

Can You Judge Your Own Voice?

Another thing: our neighbours abroad take much more trouble than we do to have distinctness of speech taught systematically in their schools; nay, even in their nurseries. Their children are not allowed to form bad habits of pronunciation which grow up with them and cannot afterwards be eradicated. Foreigners may speak English with a bad accent, but you will at least be able to hear what they are saying.

Generally speaking, people do not hear themselves accurately; they think they do, but they don't. I have proved this again and again by the astonishment that has been shown when I have complained of lost words and missing syllables. They imagine they have enunciated them quite distinctly.

Like most faults, you can perceive defects of speech more readily in others than in yourself. Singers especially are notoriously unable to judge the exact effect of their own enunciation. Sometimes, of course, they resort to exaggeration to be on the safe side; but that only spoils either the tone or the song. Their fault, as a rule, is that their words are underdone, not overdone. The possessor of a *vibrato* or *tremolo* seems to be equally unconscious of that defect. The vocalist whom

you accuse of it looks no less surprised than pained. But wireless, like a perfect mirror, has no mercy on these physical defects and shows them up only too plainly.

There are some points of criticism that apply to the speaker as much as to the singer. Dropping the voice, for instance, at the end of a sentence is one of the commonest faults.

Troublesome Consonants.

Another source of annoyance is the ever-present danger of mistaking one word for another. This is due partly to the similarity between many of our vowel sounds, which resemble each other, yet are not nearly so much alike as some people make them out to be. It is also to be attributed to that prolific source of trouble, insufficient enunciation of the consonants, sometimes at the beginning, sometimes at the end, but very often in the middle of the word.

Certain consonants are peculiarly liable to be slurred over in such a way that one can only guess what they are. Then the context alone will help you; or perhaps the inflection of the voice; for the particular inflection or modulation of a sentence, either in poetry or prose, is a wonderful guide to the identity of doubtful words.

The use of weak consonants and impure or colourless vowels contributes to half the mistakes that occur on the telephone, which is worse off in this respect than the radio. We get wrong exchanges and wrong numbers because "v's" sound like "n's" and "f's" like "r's" and "n's" like "f's"; while "e's," and very often "f's," you cannot hear at all.

The notorious resemblance between nine and five, due to the fact that the vowel sound is identical, while both words are monosyllables, would never cause confusion if the speaker took pains to pronounce the "n's" and the "f's" and the "v's" so distinctly that the listener could not possibly mistake one for the other. The endeavour to overcome this by pronouncing "five" like "Fife" is a very poor remedy; it sounds as if the speaker were imitating a Welsh or a German accent.

Nothing Wrong With Dialects.

Then, in other cases the wrong vowel sound is to blame. For instance, my exchange is Hampstead, and occasionally I find myself called by someone who wants Winstead. Now, if that person would only give it the same intonation that he does to "wants," there would be no mistake, and I should not have to hear the "Sorry you have been troubled." But the difference between "an" and "on" is seldom so clearly sounded as it ought to be, especially at the telephone, and the confusion of the two gives rise to constant errors.

Yet, a good broad dialect does not worry us in the least. In broadcasting, all sorts of dialects are being presented to listeners every day by lecturers and entertainers from every part of the globe. You may like one dialect better than another, or be more familiar, let us say, with the Scottish than with the Irish accent, or vice versa. But that makes no difference; you will hear every syllable, so long as the voice is kept well ruled and the words are plainly uttered.

It is the carrying power of the voice, alike in speaking and singing, that is the essential element. The voice embodies and enfolds the words; it gives them form and character, and it conveys them through the ether.

One thing is certain. Nature has fashioned the mechanism for both speaking and singing so exquisitely that the organs of speech and song can always work together in complete harmony and unity; never interfering with each other, but, on the contrary, often proving of mutual assistance in the endeavour to make oneself both heard and understood to the fullest advantage.

"Rock of Ages."

The Story of a Famous Hymn.

THERE may be greater hymns than "Rock of Ages," but there is no hymn more familiar and none which has more sacred associations. The very spot where tradition says it was written draws thousands of people every summer, and a few years ago an open-air service was held there, attended by people from almost every quarter of the globe.

It has been said of this hymn: "No other English hymn can be named which has laid so broad and firm a grasp upon the English-speaking world," and it was the hymn which the Prince Consort, the grandfather of King George, repeated constantly as he lay dying.

Written on a Playing Card.

The author of "Rock of Ages" was Vicar of Blagdon, a remote village among the Mendip Hills, in Somersetshire, the Rev. Augustine M. Toplady. He went for a ramble among the hills, then very remote and unfrequented, and came to Burringtoncombe, a spot not so well known as the famous Cheddar Gorge a few miles away, but of similar formation, though by no means so majestic and awe-inspiring.

Anyone visiting it to-day will see at a glance that it is a bad place in which to be caught in a violent storm of rain, accompanied by thunder and lightning, and it was this experience which overtook the vicar.

He looked hurriedly round for a place of shelter, and espied, in a towering rock, a great cleft or scar to which he had to climb. In that cleft he sheltered, and there he stayed until the storm had abated and he was able to return to Blagdon.

Whether Toplady actually wrote his great hymn while he was thus sheltering from the thunder-storm will, perhaps, never be known, although a playing-card, on the back of which the hymn is said to have been written, actually on the spot, is still preserved in America, the assumption being that the young vicar had only this piece of paste-board in his pocket at the time.

When "The London" Went Down.

Be that as it may, the title of "Rock of Ages" has for more than a century been attached to this great rock in Burringtoncombe, and a tablet has been placed upon it setting out this tradition. Whether the hymn was actually written then and there or not, certain it is that this incident inspired it, and caused it to be written, as the opening lines:—

Rock of Ages, cleft for me,
Let me hide myself in Thee

plainly indicate.

The late W. T. Stead (who himself went down when the *Titanic* struck an iceberg in mid-Atlantic, on her maiden voyage), in a little volume he issued some thirty years ago, entitled "Hymns That Have Helped Me," says: "When the *London* went down in the Bay of Biscay, January 11th, 1866, the last thing that the last man who left the ship heard as the boat pulled off from the doomed vessel was the voices of the passengers singing 'Rock of Ages.'"

A. R. COOPER.

The following from the *Penny Illustrated Paper* of November 20th, 1902, long before the days of Hertz, is a striking instance of prophecy: "A wonderful discovery in electricity has, according to the *Manchester Guardian*, recently been made. Incredible as it may seem, it is said that experiments have established the fact that intelligible signals can be exchanged between distant stations without the intervention of any artificial conductor whatsoever, and with equal success, whether the intervening space be wholly or partially land or water."

* In a Talk from London.

PEOPLE YOU WILL HEAR THIS WEEK.



[Miss O'Callaghan]
Miss MOLLY O'CALLAGHAN (Contralto) will sing at London on Wednesday, March 17th 5.30. to other Stations.



[Miss McCarthy]
Miss MAUD MCCARTHY, who will be heard in a recital of Indian music at London on Monday, March 15th. 10.15. to other Stations.



[Miss Petersen]
Miss THELMA PETERSEN Mezzo-Soprano will sing at Cardiff on Monday, March 15th.



[Wee Georgie Wood]
WEE GEORGIE WOOD, the popular Comedian, is to broadcast from London on Saturday, March 20th.



[Miss Hepton]
Miss NANCY HEPTON Soprano, will broadcast from Birmingham on Wednesday, March 17th.



[Mr. Weingartner]
Mr. FELIX WEINGARTNER, the famous Conductor, will conduct a Symphony Concert at London on Thursday, March 16th 5.30. to other Stations.



[Mr. Mullings]
Mr. FRANK MULLINGS will sing in Elgar's "Dream of Gerontius" at Birmingham on Thursday, March 16th.



[The Trio]
The SHAKESPEARE-RUTTENFORD TRIO will contribute the Week's Feature from London on Friday, March 18th (5.30. to other Stations).



[Mr. Murphy]
Mr. JEROME MURPHY (Entertainer) will be heard by London listeners on Wednesday, March 17th 5.30. to other Stations.

Listeners We All Know.

The Man With The Soldering Iron. By F. Morton Howard.

"FIRMNESS—permanency—rigidity!" is his slogan.

Always he is preaching the stark necessity of rendering a wireless outfit as stable and indestructible as possible. He believes in leaving nothing to the accidents of chance. He is the kind of man who would anchor a ship fore and aft and on both sides, even if she were in dry dock.

"When once you've got your wireless set working absolutely correctly, fix it so that it can't possibly go wrong," is the counsel he is for ever reiterating. "Get to work with the soldering iron and solder up every connection as solidly as you can. Then you know your set simply can't go wrong. I've got my set soldered as strongly as possible, and—"

He shrugs his shoulders and smiles with supreme confidence. You derive the impression that his wireless set is the one and only thing now in existence that is destined to live on down through the eons to immortality.

"As soon as I got my set just right, I fixed it so far good and ever," he declares. "And my advice to you, my boy, is to do the same. Firmness—permanency—rigidity! That was the ideal I was after with my set, and I never rested till I got it."

Again he smiles, and again his smile is a sort of tacit guarantee that his wireless outfit, in its present perfect state, is the one thing in all the world that will one day triumphantly withstand the crack of doom.

And yet, if perchance you call at his abode a day or two later, to inspect this bid for eternity that he has engineered, it is quite possible that you may find him in his shirt-sleeves, with a smudge on his nose and an old apron of his wife's tied round his middle.

"Hallo, old man!" he exclaims, a little constrainedly. "Sorry I can't shake hands."

He puts forward a grubby left palm by way of explanation of his inability to shake hands. Then, after a moment or two of hesitation, he brings his other hand from behind his back, and you note that he is holding a soldering iron.

"Matter of fact," he states, rather reluctantly, "I was just tinkering at the set a bit."

"Oh, sorry if I've disturbed you!" you return, politely. "I happened to be passing and I thought I'd just look in and try and pick up a wrinkle or two about fixing my set as firm as possible. But if you're busy—"

"Oh, that's all right," he assures you; for no wireless enthusiast can resist an opportunity to give another man advice and instruction in that science. "I've nearly finished, and then you'll be able to see for yourself how absolutely right I've got it."

He conducts you into the presence of his receiving set. The instrument is in something of a disintegrated condition, with odd lengths of wire and screws and an assortment of terminals lying about all over the carpet.

"Developed a bit of a crackle," he remarks, pointing to the debris. "Loose connection somewhere. Can't think how the dickens it happened."

"Poor James, he's always having trouble with

crackles," murmurs his wife, sympathetically. "Every other night for weeks past he's been busy with the soldering iron, trying to get his set right. Haven't you, James?"

"No, I haven't!" he snaps.

"James is awfully good with a soldering iron. Aren't you, James?" she says, trying to placate his frown. "He—he doesn't make half as much mess with it as he used to. And—and sometimes he solders a kettle for me. Don't you, James?"

James, with a certain testive coyness, declines to answer.

"Never mind, dear, I'm sure you'll get that set right one day," she prophesies brightly. "You know, it really has been most disappointing for him," she confides. "You wouldn't believe the number of times he's been absolutely sure he's got that set just right, and he's soldered it all up so carefully, and then, as soon as he's finished, he's found that it wasn't quite right after all. Haven't you, James?"

Deep down in his throat, James sourly answers "Wum-mum-waw!" whatever that may mean.

"Sometimes," she confesses, "sometimes I think that it's rather a pity he insists on being so thorough. If he weren't so determined, so resolute—"

"Firmness—permanency—rigidity!" he says, and there is something in his tone that suggests he says this to encourage himself. "I insist on securing firmness, permanency, rigidity!"

"Yes, dear," she ventures, mildly, "but we don't get much wireless, do we? You're always

so busy with that soldering iron. If only—"

He has been heating the iron, and now he approaches his outfit with it. His wife watches him, anxiously.

"Mind the carpet, dear!" she warns him. "And your fingers!"

Annoyedly he swings round to tell her that he will mind the carpet and his fingers.

"Oh, dear, you've let that iron touch the arm-chair again!" she wails.

"If you wouldn't keep distracting my attention—" he growls.

"I—I'll go and see about supper," she interrupts, tactfully.

She departs. Silently he concentrates on the ideal of securing firmness, permanency, rigidity. You sit and watch him. He is not very interesting to watch, except when he burns his fingers.

There is an interval for supper, and then he solders again. At last—

"There, that's absolutely fixed it!" he declares. "It's simply fool-proof now. I hope you've been watching me carefully? It's essential to secure firmness, permanency, and rigidity, and if you've been watching me, you'll be able to secure them for your own set." He glances at the clock.

"Too late to tune in now," he mentions, regretfully. "Never mind, I've got it absolutely fixed and all proper now. Come round to-morrow evening and hear for yourself."

You accordingly present yourself next evening. He looks distinctly dismayed to see you.

He has a soldering iron in his hand.



He is not very interesting to watch—except when he burns his fingers.

Programme Pieces.

A Weekly Feature, Conducted by Percy A. Scholes.

HAYDN'S 74th STRING QUARTET.

(LONDON, DAVENTRY AND OTHER STATIONS, TUESDAY.)

HAYDN'S genial, warm nature is reflected in most of his music, especially, perhaps, in his String Quartets, which are of all "classical" music the most easy-going to hear.

His 74th String Quartet (in full, "Opus 74, No. 2, in G Minor") has the usual four separate Movements.

THE FIRST MOVEMENT (*Quick*) is a bright-piquant little piece made up of three ideas—(a) the loud opening, a kind of heavy-footed dance-measure; (b) a bustling, rapid, run-about scale figure, heard very early in the piece, and given very little rest; (c) a short, unpretentious tune like a very short verse of a song. (This last-named tune cannot keep out the rush-about figure, which insists on coming in to accompany it.)

THE SECOND MOVEMENT (*Very Slow, with breadth*) consists chiefly of elaboration of the solemn, but very sweet and expressive Tune with which it opens.

THE THIRD MOVEMENT is a simple, but always interesting MINUET AND TRIO. As usual, the Minuet proper is repeated after the Trio.

THE FINALE (*Quick, with spirit*) is full of Haydn's high-spirited energy. Sometimes he is forceful, sometimes, by delicious contrast, he gives us the lightest, most springing of rhythmical tunes.

VAUGHAN WILLIAMS' "ON WENLOCK

(LONDON, DAVENTRY AND OTHER STATIONS, TUESDAY.)

In two years, three works by Vaughan Williams have been awarded special European honours. His *Pastoral Symphony*, *On Wenlock Edge*, and *Merciless Beauty* were chosen by the International Society for Contemporary Music for performance at their summer Festival. *On Wenlock Edge* was given at the Festival at Salzburg in 1924. This is the general title of a setting for Tenor Voice, String Quartet and Piano (made about fifteen years ago) of six poems from A. E. Housman's *A Shropshire Lad*. There is a quality of thought in Housman's *A Shropshire Lad* which appeals irresistibly to every man or woman who knows anything of the England which lies beyond her towns and cities. This collection of sixty-three poems can be had for the sum of one shilling, so there is no need to say more here than a few words about each of Vaughan Williams' six settings from it.

I. ON WENLOCK EDGE. Throughout *A Shropshire Lad* there is a sense of the inevitability of life's happenings and a mingling of tragedy and turmoil with tranquillity and peace. These mixed emotions are well set forth in the poem which Vaughan Williams has set as the first of his Cycle. The singer muses on the storm which rages on Wenlock Edge and on the storm in his own soul. He thinks how the Roman, long since buried here on this spot, was once stirred to the emotions that now stir in himself.

The music in this first song, with its agitated string tremolos, vividly suggests the gale which "piles the saplings double," and "the gale of life."

II. FROM FAR, FROM EVE AND MORNING. One cannot describe this poem, one can only quote some of its lines:—

From far, from eve and morning,
And you twelve-winded sky
The staff of life to knot me
Mew hither; here am I.

The music is very simple, conveying the feeling of mystery.

III. IS MY TEAM PLOUGHING? This is a dramatic dialogue between the singer and his dead

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

friend's ghost. The two characters are individualized by the music. Asks the dead man: Is my team ploughing that I was used to drive . . . ?
 Ay, the horses trample, is the reply. Is my girl happy . . . ? Ay, she lies down lightly. Is my friend heavy . . . ?

Yes, lad, I lie easy,
 I lie as lads would choose;
 I chose a dead man's sweetheart—
 Never ask me whoer.

IV. OR. WHEN I WAS IN LOVE WITH YOU.

This is outwardly a straightforward lyric; inwardly it is less simple. Perhaps it is bitterly cynical.

V. BREDON HILL. The longest, and most elaborate, yet surely the most easily understood and the most telling of all. Throughout the song there is the continuous hum as of distant bells (mostly widespread chords in Strings and Piano).

The singer thinks how he and his love would lie on Bredon Hill of a Sunday morning listening to the church bells pealing round the shires. "Oh, peal upon our wedding," he said, "and we will hear the chiming."

But his love has died and left him, she "went to church alone."

The bells they sound on Bredon
 And still the stipples burn.
 "Come all to church, good people,"
 Oh many bells, he durns,
 I hear you, I will come.

VI. CLUN.

In valleys of springs of rivers,
 By Ouy and Tese and Chur,
 The country for easy lives,
 The quietest under the sun.

CHOPIN'S "ANDANTE SPINATO" AND POLONAISE.

(LONDON, DAVENTRY AND OTHER STATIONS, THURSDAY.)

Chopin was one of the most original geniuses that music has known. But his genius concentrated itself almost exclusively on music for Solo Piano. He wrote a few (practically forgotten) songs and chamber pieces, and for Piano and Orchestra he wrote two Concertos and three or four other works, but in these his orchestral parts are almost insignificant.

This *Andante Spianato* and *Polonaise* is a work for Piano and Orchestra.

The Italian word "*andante*" means, literally, "walking, going"—in other words, moving at a steady pace. "*Spianato*" means "level, equalized." In the title of the first part of this work, then, we have a very full description of its character.

The *Polonaise* also requires no special description: it is one of Chopin's most glittering concert-pieces.

STANFORD'S FIRST IRISH RHAPSODY.

(LONDON AND OTHER STATIONS, ST. PATRICK'S DAY.)

Sir Charles Stanford was a notable example of the cosmopolitan Irishman. Born in Dublin, he spent most of his long life in Cambridge and London, and for many years took a leading part in English music.

But he also sought out and published many of his native country's old folk-tunes, and his own compositions have in them generally unmistakably Irish feeling. His First Irish Rhapsody is based on the spirited *Leatherbreech Dances* and the lovely melody, now world-famous, known as *The Londonderry Air*.

It is worth remembering that a great English contemporary of Stanford's, Sir Hubert Parry, described *The Londonderry Air* as one of the most perfect tunes in existence of the simple emotional type. And so thousands to-day realize it to be.

[N.B.—Schumann's Piano Concerto (London, Daventry, etc., Thursday) was described in the issue of *The Radio Times* dated December 4th; the Overture to Mozart's *The Magic Flute* (Cardiff, Saturday) was described in the issue for January 22nd.]

Our Rural Constituency.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2, Hound Hill, Strand, London, W.C.2.)

I HAVE lived nearly all my life—forty-five years—in a purely agricultural district, and have been a member of a Women's Institute for many years, and president of several. I find that country people now thoroughly appreciate their ability to participate by means of wireless in what has hitherto been the privilege of townfolk alone. They express the keenest satisfaction on hearing lectures and speeches that under no circumstances could they possibly have heard before the days of wireless, and they rejoice at being brought into touch with the broader life of the whole country. To hear the Prince of Wales, the Prime Minister, and others is an education such as country folk have never enjoyed until the B.B.C. brought it all within their reach, and the great players and singers are a delight and revelation to them. In fact, I find that the comic element in your programmes is the least wanted. We all trust that you will not cut the country short of any of the more serious items in your programmes—and we thank you for what you have done to enrich our lives.—E. B., nr. Colchester.

From the "Vicar of Mirth."

MAY I express to all listeners my regret that I was not able to preside at "The Village Concert" at London Station on February 25th? In Manchester recently, I was knocked out by an electric-light battery falling on my head, and since then I have been quite unable to continue my work. I tried my best to appear at the London Studio, but the doctors were obdurate. I hope, however, to be back in harness very soon.—VIVIAN FOSTER, Regent's Park, London, N.W.

Alternative Programmes for London.

Do not London listeners fare badly in comparison with those of other stations?

As the majority of Metropolitan listeners can only receive the programmes from the London and Daventry studios, and as the latter gives the London programme on most nights, listeners are confined to one programme, whereas, other districts have at least two to choose from.

To give London an equal opportunity, we would suggest that the B.B.C. should give a trial to the following arrangement:—

Daventry to relay programmes from other stations as under:—Sunday from London, Monday from Cardiff, Tuesday from Bournemouth, Wednesday from Birmingham, Thursday from Newcastle, Friday from Glasgow, Saturday from Manchester. This would give London and other listeners an alternative programme on most nights.—L. W. GREEN, C. J. CHAMPTON, A. W. WELLES, J. WALLACE, J. MURPHY, Lghorn Road, Plumstead, S.E.18.

A Deaf Man Hears Pittsburgh.

I AM so very deaf, that to get ordinary conversation I am compelled to use a large microphone (B.B.C. type) coupled to a one-valve amplifier, and the latter coupled to a two-valve power amplifier, with phones from this. Yet I can get radio transmission perfectly, by taking it at full L.F. strength through my phones. I hear E.D.K.A., 63 metres, quite well, and, of course, all other receivable transmissions when they can be worked up to L.F. strength.—J. A. T., Cumberland.

A Strange New Theory of Wireless.

It is surprising how little a large number of people know about wireless telephony. I was in conversation the other evening with an old man. "This world is getting too clever," he said. "Look at that wireless, it's wonderful, y'know. A young man who has got a crystal set was telling me all about it. He tells me that those broadcasting chaps send out a lot of ether with the sounds on it, and the little magnet in our machines attracts it to our aerials and so makes the sounds. It's very

clever." I tried to explain things a little to the old man, but I think he still prefers his magnet theory.—T. J. KENWOOD, 34, Rowland Grove, Upper Sydenham.

A Note on "Elijah."

MR. PERCY SCHOLLES, in his annotations on Mendelssohn's *Elijah* in *The Radio Times* dated February 10th last, says that he has the impression that this work was originally staged and acted by the Moody-Manners Opera Company. This is correct. As a matter of fact, this company not only so produced *Elijah*, but also *Samson* and a short work, *The Yew*, in 1910 and 1911.—J. W. MASON, 69, Holborn Avenue, Smeinton Dale, Nottingham.

What is a Saxophone?

In a recent issue of *The Radio Times* Mr. Francis Gribble included the saxophone in his list of the "trumpet family" of wind instruments. This is incorrect. In the trumpet class the tone is produced in a cup which in these modern days is always made of metal. The saxophone is simply a clarinet built in metal, played through a flat-shaped reed. The fact that metal is used in the construction of the saxophone has no relation to its classification. A flute may be made of metal, but that does not bring it into the trumpet class. After all, it must be remembered that a trumpet could not be played if the mouthpiece were put into the mouth.—J. A. B., London, N.4.

A Lover of Organ Music.

I HAVE read, not without feelings of trepidation, opinions recently published on the shortcomings of organ transmissions by reason of the failure of pedal effects.

While in agreement with the views expressed, I trust that the delightful short recitals on Sunday evenings, and still more those on Mondays from St. Michael's, Cornhill, will not, on that account, be prejudiced or withheld.

I feel sure that the numerous lovers of the "King of instruments"—particularly those in remote localities having few opportunities of attending grand organ recitals, and still fewer of listening to exponents of the calibre of Dr. Darke—would prefer to have the broadcasting of such recitals extended, rather than curtailed, as a special school of fine music is thereby tapped which otherwise would not be available in the B.B.C. programmes.—A. E. NOXON, Waterville, Co. Kerry.

Miss Katherine Bacon, Englishwoman.

MAY I, as a Chesterfield man, enter a protest against the description (in *The Radio Times*) of Miss Katherine Bacon, the brilliant pianist, as an American?

Miss Bacon was born in Chesterfield, and music lovers in "the Town of the Crooked Steeple" are proud of the fact. Though she has lived during the last few years in New York, Miss Bacon has paid many visits to her native town, and neither she nor her husband, Mr. Arthur Newstead (also a well-known pianist), have renounced their British citizenship.—J. H. SAXTON, "Long Croft," Brookside, Chesterfield.

Out of the Ordinary.

It once every week the programme of one or other of the main Continental stations were to be relayed to us through the agency of Daventry. I believe that even greater interest would be taken in wireless in this country. As Continental broadcasting programmes attain a high standard, I am sure that the idea of a weekly foreign programme would appeal to most listeners. We should look forward to it each week as something quite out of the ordinary. Surely, too, a weekly talk in French, Italian, Spanish, or German could be transmitted from Daventry.—GEORGE LOWE, Hatfield Road, Hereford.

The Children's Corner.

Some New Fairy Stories.

BIRMINGHAM'S Radio Circle will be glad to hear that Cousin Mabel—who, let it be whispered, sometimes appears in the evening programmes as Aunt Maria—will tell the children of the Birmingham Radio Circle some original fairy stories. Anyone who has heard Aunt Maria (or Cousin Mabel) may be quite sure that these will be most interesting, especially as the titles foreshadow something unusual in Fairyland.

The first little tale, which will be broadcast on March 20th, is called "Such a Naughty Fairy," and the second tale, on March 27th, has for its title "Hide and Seek with the Fairies."

Like a Fairy Revel.

On a recent Saturday afternoon there were great doings at the Edinburgh Children's Corner, for twenty-five kiddies from the ages of one to five had been invited to a party and to help to entertain the other children listening in their various homes. At an early hour in the afternoon the guests began to arrive, escorted by mothers, aunts, uncles, and big sisters, and the waiting room at Edinburgh became a veritable Artists' Greenroom.

The scene in the Studio which followed might have been likened to one of Hans Andersen's descriptions of a Fairy Revel, for many of the children were clad in the daintiest of muslin ballet skirts and with flowers entwined about their hair. After a number of games had been played, each child was in turn brought before the microphone and persuaded to recite a little poem or sing a little song. The almost elfin voices were transmitted to Edinburgh fireplaces with perfect clarity and many old folks declared that they were made young again. Special messages were sent to Mummies and Dads, and, altogether, the spirit of youth and happiness characterized the afternoon. Another party has been planned for the near future.

A Spring Programme.

In spite of pessimistic comments to the contrary, the Aunts and Uncles at the Plymouth Station have decided that spring, if not actually inside the Studio, is at least waiting outside the door, and so with vast enthusiasm they have arranged a grand spring programme. It is rumoured that, in consequence, every Radio member will get that spring feeling and never lose it again.

The most thrilling moment will perhaps be when Uncle Ben describes in detail the stimulating effect that spring has upon him. Look out for this novel Children's Feature!

Fairies and Competitions.

It seems a far cry from Fairies to Competitions, but Hull is in the throes of such excitement at the moment. A Drawing Competition and a rather thrilling Essay Event are occupying the thoughts and fingers of the Nephews and Nieces. It must not be imagined that our Fairies are relegated to

the background—indeed, they are not; the Pink Elf is still active and the Magic Ladder is raised aloft to Fairyland. As for Billy, the Magic Aeroplane and Micky, the Magic Rabbit, they are all in the pinkest of pink conditions.

Radio plays are prominent, and not long ago several Post Office Uncles came along and helped us with the transmission of the "Post Office on Wheels." This was a most realistic affair and a special "echo" studio was voted a great success. Hull has a delightful novelty every Thursday when a new Uncle comes along with a Phonodisc and a weird thing which looks like a venetian blind. It really is a Zylphon, and the Uncle leans over it, armed with a couple of fearsome-looking sticks, wherewith he does smite the poor thing until it rings out with sheer joy.

"Gubs" at Dundee.

"Cub Night" at Dundee was, indeed, a great affair. The apprentice Scouts invaded the Studio one night recently, and entertained everybody merrily. Their programme included a play, entitled, *The Experiment*, written by their own Chief, Cubmaster Mac-Naughton.



A HAPPY BAND OF SCOUTS.

This party of Caterham School Scouts recently broadcast camp songs and choruses from London. They are here seen with their Scoutmaster and Leader, Mr. Vernon Lee.

is going away to London town, and we are all very sad about it; that's why we have been trying so hard to find an "Uncle-trap." First of all, we wondered if the contents of a pot of glue, emptied on the soles of Uncle John's shoes, might do the trick, but not knowing which particular pair of shoes he might be wearing on his travels made the task too difficult.

Foiled Again!

The next "plot" was to hide the "big fiddle," and this, we are sure, would have been a most successful ruse (because Uncle John simply couldn't go away without that) if anyone could have found this instrument.

Alas, it was locked away in a cupboard, so we were foiled again.

Now, don't you think that, to avoid any trouble like this in the future, some bright boy or girl should invent a trap to catch Uncles and keep them when they threaten to run away? Meanwhile, as far as Uncle John is concerned, we wish him the best of luck, and we hope that his duties elsewhere will permit of our having an occasional visit from him at Glasgow.

Radio in the Wards.

Who Started Wireless for Hospitals?

WE continue to receive numerous letters from listeners disputing the claim recently made by Mr. Keble Howard that the idea of the general provision of wireless for hospitals originated with him, and we print a further selection here.

The Northern Counties Hospital for Incurables, at Heaton Mersey, Manchester, had a radio receiving set (presented by Mr. Dehn, of Heaton Mersey), installed in April, 1923, the first licence was issued on May 31st, 1923, and dated for March 31st (there was some difficulty in obtaining the licence at that time). This apparatus has been, and is still, in daily use. For the past twelve months this same set has been supplying 'phone extensions through seventeen rooms and working about sixty headphones. — WESSIE FILLIBROUSE (Matron), Maudeth Hospital, Heaton Mersey, Manchester.

The following notes regarding the installation of radio in Ralston House (a Hospital Home for Paralyzed Sailors and Soldiers), Paisley, Renfrewshire, may be of interest in connection with the discussion in your paper on the question of "Who Started Hospital Radio?"

On February 8th, 1923, a friend presented us with his four-valve experimental set, with loud speaker, and I gave our first demonstration of wireless to the assembled patients, with transmissions from "2LO" and Eiffel Tower, Paris.

In June that year a two-valve set, with two-stage amplifier (four valves in all), and a loud speaker was installed.

On February 5th, 1924, headphones were installed throughout the hospital, one being placed between every two beds.

The installation of headphones proved so successful that in April, 1924, it was decided to complete the equipment by fitting one headphone to every bed in the hospital.—A. M. WESTWATER (Medical Superintendent), Ralston House, Paisley, Renfrewshire.

Is Reading a fund was raised by Lady Abram, and a four-valve set was installed in the Tubercular ward at Park Hospital, Reading, in March, 1924.—G. H. TOMES, Upper Elm Park Road, Reading.

A RECEIVING set with amplifier and loud-speaker was installed in the Recreation Hall at the County Mental Hospital, Lancaster, in June, 1923.—JOHN W. HOLLOWAY, Quernmore Road, Lancaster.

In December, 1923, a wireless set was introduced into the Abernethy and District Hospital (South Wales) at the instigation of the writer, who was chairman of the House Committee of the Hospital, 1923-24.—LESLIE JONES, Aberdare.

I THINK the Margate Cottage Hospital may claim to be the pioneer of hospital radio. Early in 1923, Messrs. B. and G. Cleveland, of Margate, collected subscriptions, with the result that the hospital was equipped with wireless during the summer of that year. They then collected for the Royal Sea Bathing Hospital, Margate, with the result that that institution had wireless installed during the autumn of 1923. Early in 1924, the Isle of Thorns Isolation Hospital was provided with a wireless installation through the efforts of the local Volunteer Fire Brigade.—HARRY B. SMITH (Alderman), Cliftonville.

On May 4th, 1923, we installed a wireless set in the Gretna Pensioners Hospital at Gretna, Dumfriesshire. The set consisted of five valves and was controlled from the matron's room. Seven wards were wired up to take loud speakers and phones.—W. C. WILSON (Magneto, Accumulator and Electro-Plating Co.), Lenfield Road, Dumfries.

The Broadcast Pulpit.

The Gift of Imagination.

IF there is one thing in a child which is of the very essence of its being, it is the sway of the imagination. "Let's pretend" is the greatest game they play. You do not require a doll that costs a little fortune to turn a small child into a mother. The failure of expensive toys is that they leave nothing to the imagination; a bundle of rags will serve the purpose better and be nursed and loved and cradled till it sleeps, and though the child does not know it, she loves the worst dolls best because they leave everything to the imagination. All that is required for a boy to make castles and forts is a little sand, or even mud. And that is just what we must do; I do not mean that we are to live in a world of make-believe, but we can so live that the world itself becomes ours, peopled with possibility.

Unless in the eyes of Christ there had been ample room for imagination in Christian character, He would never have thought of making the child the parable and picture of the Christian.

In Other People's Shoes.

IMAGINATION intensifies the present; we live intensely in so far as we are able to put ourselves in other people's shoes, and we can only do that by the imagination. There are many faults which we commonly assign to lack of love, but all the time it is not lack of love which creates them, but lack of imagination. A great deal of our unkindly judgement of one another arises from our failure to understand imaginatively; a person with no imagination is very often a tactless person; he is always an unsympathetic person. Therefore, because the use of the imagination awakes the past and helps to brotherhood, it is a power which enlarges a man's life.—*The Rev. R. A. Routledge, Glasgow.*

What is Truth?

WHAT is truth? It is the vision which has come to you as to no other, the vision of a better society, of a better order, of a better morality, of a better human life. And to declare that with all the power that is in you, with all the earnestness that you know, and all the consistency that you can maintain, that is precisely your business in life. Confused or even tormented over life's meaning as at times we may be, it may not for the moment seem exactly the correct thing to stress thus our individual responsibility and opportunity; emphasising thus our own vision and its vigorous demands, we may only too quickly discover that thus we entail our own severance from those who are about us, our own loneliness and therewith a fresh and deeper misery.

But that will be only the seeming or the superficial result. The man who is so genuine that he proclaims earnestly the reality which he has apprehended may stand solitary for a space, but ere long he finds or makes his new society. The truth-speaking soul finds or builds up his own fellowship; it is the static, the conventional which disintegrates.—*The Rev. J. M. McCauley, Dundee.*

Self-Centredness is Anti-Christian.

WE truly live when we are helping others. The gifts that bring with them the deepest joy are not those which we receive, but those which we are privileged to give to others. Does not the mother win her soul in ministering to her child? Do not we in turn gain our lives in serving those who depend on us? Life is one long series of opportunities of service which we neglect at our peril. The self-centred person who is wrapped up in his own concerns and has no time for others is anti-Christian; the person who with a self-satisfied air can make the boast, "I keep myself to myself," is on the sure road to misery; even though that road be paved with gold.

We hear far too much to-day about eight, and too little about the privilege of service.—*The Rev. R. J. Mackay, Edinburgh.*

Our Point of View.

Future of British Broadcasting.

THE recommendations of the Postmaster-General's Broadcasting Committee have been the subject of a good deal of anticipation, intelligent and otherwise. Amidst a wide variety of forecasts, it was, perhaps, only natural that the attitude of the B.B.C. should be frequently misconstrued. We have been careful to refrain from commenting on any of the possible proposals which may arise out of this Government inquiry. We gather from our correspondence that many readers of *The Radio Times* have wondered at our reticence, and it is, perhaps, desirable at this stage to indicate the reasons.

It must be emphasized, first of all, that the evidence tendered by the Managing Director of the British Broadcasting Company to the Committee was on behalf of broadcasting and not on behalf of the B.B.C. It did not deal in any way with the future constitution of any broadcasting authority that might be set up.

Moreover, the present directors of the B.B.C. decided to make no representation to the Committee with a view to securing the continuity of the present system of trade control. On the contrary, the Chairman of the National Association of Radio Manufacturers and Traders, himself a director of the B.B.C., in his evidence to the Committee specifically advocated the establishment of one independent public authority for the future control of broadcasting in this country. Thus, there has been no endeavour made of any kind to perpetuate the existing form of control.

All that the B.B.C. has been really concerned about in connection with the Government inquiry has been that sufficient emphasis should be placed upon the continuation of the B.B.C.'s public service policy, the consolidation of its ideals in education and ethics, and the recognition of the necessity for greater freedom from artificial restrictions.

The vast majority of those who have been sufficiently interested in the problem of the future of broadcasting to write about it in

the Press have expressed some anxiety lest the change from the present temporary constitution to something more permanent would involve bureaucratic tendencies and a policy lacking in imagination and sympathy.

It is obviously one of the main tasks of the draftsmen of the new legislation that is ahead of us to secure greater power and wider scope for the Broadcasting Authority, whatever its constitution may be, without stereotyping or formalising it beyond recognition.

* * * * *

Listeners are naturally concerned about the future of the Service. They should remember, however, that there is still an opportunity to bring their influence to bear. These conclusions of the Committee form the basis of a report which the Postmaster-General will shortly take to the Cabinet. Certain amendments may follow before the Bill is drafted for the consideration of Parliament. It then has to go through the normal procedure of Bills of this kind and, while this is happening, each clause will be carefully scrutinised and may be amended or omitted.

It would appear that the measure, when it gets to the House, will not be regarded as one of a partisan character, and that, accordingly, the wishes of private members may acquire more force.

While the position of the B.B.C. is, naturally, one of some delicacy, we do not propose to allow considerations of this kind to stand in the way of what is, after all, the manifest performance of our duty, namely, the indicating of our views on the merits and demerits of such proposals as may be made to Parliament.

We are confident, however, that the outcome of these proceedings will be to the advantage of British Broadcasting and that the Service as a whole will benefit through an access of power and greater facilities, as well as through a more general recognition of the importance and vast potentialities of broadcasting in this country.

A GREAT EVENT IN THE MUSICAL WORLD.

"The Sacred City of Kitesh."

A DISTINGUISHED cast of Russian operatic artists has been engaged for the concert performance—the first in Great Britain—of Rimsky-Korsakov's Opera "Kitesh," at Covent Garden, on March 30th, under the conductorship of Mr. Albert Coates.

The performance will be simultaneously broadcast from all stations from 8.0 to 10.0 p.m.

Included among the artists are: Mesdames Helene Smirnova and Marie Davidova, Messrs. George Ponomarevsky, Constantine Kaidanoff, Alexander Morjoukin, Vladimir Carevia and Boris Popoff, all of whom are already engaged to appear in the same Opera at Barcelona next year.

A souvenir programme booklet, containing illustrations in colour, photographs of the scenery and descriptive musical notes by Mr. Percy A. Scholes, is being prepared for the Covent Garden performance.

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, March 14th.

LONDON, 3.30.—H.M. Grenadier Guards Band. IRRAY SCHLAE (Violin), CARMEN HILL (Mezzo-Soprano), DOROTHY FRESHWATER.
9.15.—De Groot and the Piccadilly Orchestra.
BIRMINGHAM, 3.30.—Mozart and Handel. The Station Orchestra. SYDNEY LEWIS (Bass), WALTER BEARD (Solo Flute), MARCELLE MEYER (Pianoforte).
CARDIFF, 3.30.—A Romantic Afternoon. The Cory Silver Band. ARCHIE GAY (Tenor).
5.0.—"The Voice Out of the Whirlwind."
MANCHESTER, 3.30.—The Story of Pear Gyn (Bass) told by JAMES BERNARD. The Augmented Station Orchestra.

MONDAY, March 15th.

LONDON, 8.0.—Variety.
8.45.—Act III. of "Rigoletto" (Verdi) performed by the B.N.O.C., relayed from Bradford.
9.15.—ALBERT SANDLER and the GRANG HEPFL. EASTROSE, ORCHESTRA.
10.30.—MAUD MCCARTHY. Recital of Indian Music.
DAVENTRY, 8.0.—An Evening of Entertainment and Song. VIVIANNE CHATTERTON (Soprano), SYDNEY ROBERTSON (Bass), HELENA MILLAN and CHARLES WILFORD (Entertainers).
BOURNEMOUTH, 8.0.—An Instrumental Evening. The Station Symphony Orchestra. MADRICE COLE (Pianoforte), WINIFRED SMALL (Violin).
ELFAST, 8.0.—Music and Humour. The Orchestra. JOHN HENRY and BLOSSOM. ROSA KNIGHTS (Contralto), PAULINE BARKER (Harp), HARRY DYSON (Flute).
CARDIFF, 8.0.—March Winds. The Orchestra. THELMA PETERSEN (Mezzo-Soprano), NORMAN WILLIAMS (Baritone).
GLASGOW, 8.0.—HERBERT A. CARROTHERS (Solo Pianoforte).
8.30.—A Popular Programme. The Orchestra. STILES ALLEN (Dramatic Soprano), GEORGE PARKER (Baritone).
LEES-BRADFORD, 8.45.—A Lover's Tale. Recital by HAROLD HALLAR.
MANCHESTER, 8.0.—Request Programme. The Orchestra. ANITA WILKES (Tenor), TOMI FARRELL (Pianist Composer).
NEWCASTLE, 8.0.—PERCIVAL GARRATT (Pianoforte).
8.30.—Mainly Light Opera. The Orchestra. ELLINGORA HUGGARTH (Soprano), JOSEPH FARRINGTON (Bass).
10.30.—HELEN EVELINE (Cello).

TUESDAY, March 16th.

LONDON, 8.5.—Chamber Music. The Kitchen String Quartet. TOM GOONEY (Tenor), ADRIAN HALL (Pianoforte).
9.35.—MARCELLE MEYER in a Pianoforte Recital.
ABERDEEN, 8.5.—The Seasons in Music and Verse. The Augmented Wireless Orchestra. HELEN BENNETT (Violin).
BIRMINGHAM, 8.5.—Musical Comedy. The Orchestra. SCOTT WHITEHOUSE (Baritone), FLORENCE CLAYTON (Soprano).
BOURNEMOUTH, 8.5.—Musical Comedy Scenes. The Orchestra. GLADYS HAT DILLOV (Soprano), HAROLD KIMBERLEY (Baritone).
9.0.—Variety. ISABEL MURRAY (Elocutionist), LEO DRYDEN in his own Compositions.
CARDIFF, 8.5.—Fashions in Fun. The Orchestra. FELINE HYDE (Contralto), GLYN EASTMAN (Baritone), The Station Choir, The Radio Players, HATCH and CARPENTER, FLORENCE CHENEZ.

MANCHESTER, 8.5.—Two Unannounced Programmes. The Orchestra. BELLA REDFORD (Mezzo-Soprano), MELVILLE SMITH (Tenor), ALLEN MITCHESON and a Piano.
SHEFFIELD, 8.5.—THE DANMEMORA STEEL WORKS BAND. GEORGE JEFFERSON (Pianoforte), LEONARD ROBERTS (Baritone), E. DYSON (Cornet), TOM FAITH (Euphonium).

WEDNESDAY, March 17th.

LONDON, 8.0.—St. Patrick's Day. MOLLY O'CALLAGHAN (Contralto), FLORENCE MARKS, DENIS O'NEIL (Baritone), GERALD MCCARTHY.
10.30.—Irish Emigrant Scene.
DAVENTRY, 8.30.—Irish Banquet at the Hotel Cecil. The String Band of the Irish Guards.
8.45.—THE PRIME MINISTER.
ABERDEEN, 8.0.—Irish Programme. The Orchestra. ANNE RALLANTYNE (Contralto), JOHN HENRY and BLOSSOM.
9.15.—Scottish Programme.
BIRMINGHAM, 8.5.—Some Irish Music. The Orchestra. GABRIEL LAVELLE (Baritone), TOMI FARRELL (Pianist Composer), NANCY HERTON (Soprano).
ELFAST, 8.0.—Carillon from Armagh Cathedral.
8.20.—Dance Music. The Station Dance Band.
DUNDEE, 8.5.—PERCIVAL GARRATT (Solo Pianoforte). "The Fairies," and "The Dentist's Chair," by Arthur Black. NEIL McLEAN (Tenor).
EDINBURGH, 8.0.—"An Irish Evening." The Edinburgh Male Voice Choir. ROBERT BURNETT (Baritone).
8.25.—THE STATION STRING QUARTET, GRACE MILLER (Soprano).
GLASGOW, 8.5.—"The Golden Legend" (Sullivan). The Station Choir and Augmented Orchestra. MAYOR BENNETT, GLADYS PALMER, HERBERT THORNTON, JOSEPH FARRINGTON.
HULL, 8.5.—"Ere Go Bragh." The Orchestra. BRET HAYDEN (Entertainer), SYDNEY SANDERSON (Tenor).
8.0.—A Victorian Hour.
LIVERPOOL, 8.5.—The Edge-Hill Prize Band. NANCY TALBOT (Soprano).
8.45.—RONALD GOURLEY.
NEWCASTLE, 8.0.—St. Patrick's Day Programme. The Orchestra. ANITA McNAMARA (Bass). The Station Repertory Company in "A Dose of G. A. Birmingham" (Henry Brind) and "The Workhouse Ward" (Lady Gregory).
NOTTINGHAM, 8.0.—Mirth and Melody. DORIS HUBBERT (Solo Pianoforte), REGINALD WHITEHEAD (Bass), ALFRED E. SIMPSON (Choir). VIVIAN LAMBERT (Mezzo-Soprano), JEFFERIE MARKS (Entertainer).

THURSDAY, March 18th.

LONDON, 8.0.—Symphony Concert, Conducted by VON WEINGARTNER. The Wireless Symphony Orchestra. SOLOMON (Solo Pianoforte).
ABERDEEN, 10.30.—"What is It?"
BIRMINGHAM, 8.0.—"The Dream of Gerontius" (Elgar), relayed from Wolverhampton. The Station Symphony Orchestra and Repertory Choir. MARY FOSTER, FRANK MULLINGS, JOSEPH FARRINGTON, and the Wolverhampton Musical Society's Chorus.
GLASGOW, 10.30.—The Scottish Regiments Series. The Argyll and Sutherland Highlanders.
MANCHESTER, 8.0.—A Ladies' Evening. EDITH PENNELL (Flute), DOROTHY BENNETT (Soprano), HILDA ATKINSON (Harp), IDA SARGENT (Songs at the Piano).

FRIDAY, March 19th.

LONDON, 8.0.—An Act with Offenbach. Excerpts from "La Fille du Tambour-Major." VIVIANNE CHATTERTON, KINGLEY LAKE, WYNNE AJELLO, ROBERT CRIGNELL and The Wireless Orchestra and Chorus.
8.30.—THE SPANISH-REVEREND TRIO.
BIRMINGHAM, 8.0.—No. 1. "Great Musicians Series—Mozart," by Ida M. Downing. FRANK EDGAR, ANNE SANDERS, JOSEPH LEWIS, PHYLIS RICHARDSON.
8.15.—"Moving Spirits," by John Overton.
8.40.—"The Maypole Mystery," by John Overton.
BOURNEMOUTH, 8.0.—Popular Evening. The Orchestra. The New Forest Concert Party.
BELFAST, 8.0.—Scenes from the Saga, "King Olaf" (Elgar), relayed from the Ulster Hall. STILES ALLEN (Soprano), TUDOR DAVIES (Tenor), HAROLD WILLIAMS (Baritone). The Belfast Philharmonic Society's Chorus and Orchestra.
CARDIFF, 8.0.—A Musical Prelude. The Orchestra. JOSEPH FARRINGTON (Bass), TOMI FARRELL (Specialty Pianist).
8.30.—"A Game of the Court of St. James." A Breath of Bygone Days.
GLASGOW, 10.30.—PERCIVAL GARRATT in a Pianoforte Recital.
MANCHESTER, 8.0.—Lancashire Talent Series. A Contribution by BLACKPOOL. WILLIAM HASLAM (Baritone), DAISY SHORROCKS (Violin), NELLIE KEMBLEY (Contralto), WILLIE COCHRANE (Humorist), KATHLEEN MOONHOUSE (Cello).
NEWCASTLE, 8.0.—Syncopated Music. DICK SIMPSON, Jr. (Pianoforte), JACK DAVIES (Vocalist).
8.30.—Music and Humour. The Orchestra. JOHN HENRY and BLOSSOM.
PLYMOUTH, 8.0.—Military Band Night. The Band of the 2nd Battalion The Hampshire Regiment. EMILY SUTTON (Contralto).

SATURDAY, March 20th.

LONDON, 8.0.—"For Love of the Flag." Adapted from "Under Two Flags" (Globe) by Amyas Young.
9.30.—THE WIRELESS QUARTET.
ABERDEEN, 8.0.—Musical Comedy and Drama. The Orchestra. ANNE FERGUSON (Soprano).
8.40.—THE AMERICAN REPERTORY PLAYERS in "The Crystal Gazer" (Leopold Montague).
9.20.—Dance Music. The Station Dance Orchestra.
BIRMINGHAM, 8.5.—"Down South." The Station Repertory Choir.
8.0.—Second Edition of "Listening Time."
BOURNEMOUTH, 8.0.—Winter Gardens Night. Popular Concert. The Municipal Orchestra. Conducted by Sir DAN GOUGHY. ADELAIDE GATTOS (Contralto), W. W. BENNETT (Xylophone), NELSON JAMESON (Entertainer).
GLASGOW, 8.0.—Variety. The Orchestra.
8.15.—"Some Women and John." A One-Act Comedy by H. P. Payne. The Station Repertory Company.
9.0.—The Second Edition of "Listening Time."
MANCHESTER, 8.0.—Popular Concert. The Orchestra. SYLVIA FERGUSON (Contralto), CLAUDE ATKINSON (Entertainer), BEATRICE WEST (Baritone).
NEWCASTLE, 8.0.—The Orchestra. GLADYS PALMER (Contralto), WALTER WIDDOP (Tenor).
9.0.—The Second Edition of "Listening Time."

2LO

LONDON PROGRAMMES.

Week Beginning
March 14th.

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SUNDAY, Mar. 14th.

8.30-9.30. BAND OF H.M. GRENADEER GUARDS.

(By permission of Col. B. N. Sargent, British C.M.G., D.S.O., Director of Music, M.L.C.P.)

The Song of Sir Henry Bishop.

ISSAY SCHLAEN

On Wings of Love

On Wings of Love

On Wings of Love

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THE ORCHESTRA
Waltz, "Roses of the South"

(By Request)
E. MURRAY STEWART
Song, "O, Come Thy Singing"

(With violin obligato by DE
CHIFFRE)

THE ORCHESTRA
Selection, "The Valkyrie"

"Ave Verum Corpus" Wagner
10.30 Close down

MONDAY, Mar. 15th.

1.0-2.0.—Time Signal from Greenwich
Organ Recital from St. Michael's,
Dartford. Mus. Doc.

2.15.—Luncheon Speech by Sir H.
CHATTERGE, K.C.I.E., High
Commissioner for India, on
"Anglo-Indian Relations." Re-
layed from the India Restau-
rant.

2.15.—Transmission to Schools. Mr. E.
Kay Robinson, "British Wild
Animals—Hares and Rabbits."

4.0.—Time Signal from Greenwich.
Luncheon Speech by Sir H.
CHATTERGE, K.C.I.E., High
Commissioner for India, on
"Anglo-Indian Relations." Re-
layed from the India Restau-
rant.

13.—FOR THE CHILDREN.
"Finding the Man in the
Moon" Christine Meredith.
"Ivanhoe" (11). Songs and
Piano Solo.

ALAN BYRNE'S ORCHESTRA
from the Radio Theatre.

6.0.—Time Signal from Big Ben.
WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN.
Mr. DESMOND MCCARTHY.

7.15.—Weber.
Interpreted by
CHARLES KELLY.

1.—Sonata, Op. 24, in G
Major, (b. A. C. C.)
Variety.

THE GALLOWAY DUO

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THE GALLOWAY DUO

"Down in the Forest"

ALBERT SANDLER
Song, "O, Come Thy Singing"

(With violin obligato by DE
CHIFFRE)

THE ORCHESTRA
Selection, "The Valkyrie"

"Ave Verum Corpus" Wagner
10.30 Close down

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8.30.—TOM GOODEY (Tenor).

Coptic Song
"Ave Verum Corpus"

(From the
"Coptic
Songs")
Hugo Wolf

THE QUARTET
Serenade

Mrs. F. FRENCH
Serenade

RICHARD CLOUDESLEY
SAVAGE.
Readings from
William Barnes

10.30.—TOM GOODEY
with
THE QUARTET and
ADOLPHE HALLIS

"ON WENLOCK EDGE"
(Faughan Williams).

A Cycle of Six Songs.
The Words by A. E. Housman.
(From "A Shropshire Lad.")

"On Wenlock Edge,"
"From Far, From Eve and
Morning,"

"Is My Team Ploughing?"
"Oh, When I Was in Love With
You,"

"Ivanhoe" (11). Songs and
Piano Solo.

13.—FOR THE CHILDREN.
"Finding the Man in the
Moon" Christine Meredith.
"Ivanhoe" (11). Songs and
Piano Solo.

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WEDNESDAY, Mar. 17th.

1.0.—Time Signal from Greenwich.
LUNCH HOUR
SERVICE.

Continued by
Rev. W. P. BESLEY, M.V.O.,
M.A. (Hon. Priest to H.M. the
King).

Organist
Mr. LEWIS M. JONES, A.R.C.O.

ASHMOOR BURCH (Baritone).
Relayed from St. Lawrence Jewry.

2.15.—Transmission to Schools:
Mr. J. C. Stubbart and Miss
Mary Somers, "Heroes of
Fiction—Blackmore's John
Rat."

4.0.—Time Signal from Greenwich.
"Out of Doors," by A. Bonnet
Laird

4.15.—Organ Recital by F. ROW
LAND TINS, A.R.C.O., from
the Capitol Theatre, Haymarket.

(Continued on the next page.)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 14th.

8.5. FOR THE CHILDREN
"Winnie Wee and the Packed Onions" Christine Chandler.
The Springtime Orphan "11 Mortimer Batten".

6.0. Dance Music.
ALEX FRYER'S ORCHESTRA
from the Rialto Theatre

6.52.—The Week's Work in the Garden by the Royal Horticultural Society

7.0.—TIME SIGNAL FROM BIG BEN
AND 1ST GENERAL NEWS BULLETIN

Prof. C. J. PATTEN. "Birds: The Triumph of Vision."
S. 1 from Sheffield.

7.25. Weber
Piano-forte Sonata
Interpreted by
CHARLES KELLY

2nd Sonata, Op. 39, in A Flat
(a) Allegro Moderato (b) Spirito

7.40.—Topical Talk

8.0. ST. PATRICK'S DAY, 1926.
ALEX FRYER'S ORCHESTRA

The following programme will be introduced by
W. G. Fay,
the well-known actor

8.5. THE WIRELESS ORCHESTRA
No. 1 Stanford
Lento

8.30 (approx.)
MOLLY O'CALLAGHAN
Kathleen in "Come Back in Time."
Eileen Attwood
FLORINE MARKS

Irish Song and Verse
"Pat Maguire"
O. Johnson Johnny

"Irish Skies" by Manfred Latta
"The Best of the Best" by Manfred Latta
"The 24 for Countess"
Perry Green

THE ORCHESTRA
Irish Dances
FENN O'NEIL

"Father O'Connell" Traditional
"Green Isle of Ireland"

"The Little Irish Girl"
Hermann Jahr

9.5. THE ORCHESTRA
Patrol, "The Boys of Tipperary"
Valse, "Irish Whispers"
LENN O'NEIL

"Eileen Oge"
The Marches of P. French
M. J. J. J.

"Why Do I Wear the Shamrock?"
(Specially written for the Irish Story)

FENN O'NEIL
Are You Right There, Michael?

Phil the Flute's Ball
THE ORCHESTRA
Irish Reel, "Molly On the Shore"
Granger

9.0. TALK
GENERAL NEWS BULLETIN
Chats with Famous Authors Mr. ERNEST HAYMOND and Mrs. ROSE MACAULAY, "The Novel Decline in Vogue"
Local News

10.30. 1835H EMIGRANT SCENE
Illustrating the Departure of a Company of Irish Emigrants
This scene will not be broadcast from the Studio, but from a distant place where most of the actual sounds can be obtained

10.45. Close down

THURSDAY, Mar. 18th.

1.0-2.0. Time Signal from Greenwich
The Week's Concert of New Gramophone Records

3.5. Transmission to Schools Mrs. H. A. L. Fisher, "Pictures of English History: England in the 17th Century"

4.0. Jane Seymour, soprano
Mary Corbould

4.15. THE WIRELESS ORCHESTRA
MUSIC

5.15. FOR THE CHILDREN
Songs by Helen Henschel, "Deep and High" (Olive Bowen)
Duet by Martin

6.0. Dance Music.
THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

6.55. Market Prices for Farmers

7.0. TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN
Opportunities Overseas British West and East by Mr. ALGERNON ASPINALL, Secretary the West India Committee

7.25. Weber
Piano-forte Sonata
Interpreted by
CHARLES KELLY

(a) Sonata in A Flat
(b) Andante, (c) Minuetto Capriccioso (Presto Assai)

7.40.—Mr. H. H. ABRAHAMSON The Variety Sports

8.0. SYMPHONY CONCERT
SOLOMON (Solo Piano-forte).
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by
FELIX VON WEINGARTNER

Overture, "Carnava Roman"
SOLIMON
Concerto in A Minor, Op. 54

Augro affettuoso; Intermezzo
Andante grazioso, Adagio

8.55.—Capriccio Espagnol
Rimsky Korsakov, born March 18th, 1844,
SOLOMON
I and Solo
Nortune in D Flat
Andante Espagnol

THE ORCHESTRA
9.5.—Symphony No. 7 in A

Poco tempo; vivace All. groppo Presto; assai meno mosso Allegro con brio

10.30. Topical Talk
Local News

10.30. DANCE MUSIC.
SAVOY ORCHESTRA
SAVOY HAVANA BAND
and SAVOY TANGO BAND
from the Savoy Hotel

11.0. Close down

FRIDAY, Mar. 19th.

1.0-2.0.—Time Signal from Greenwich
Lunch time Music from the BBC

3.45. Concert
THE PEOPLE'S CONCERT

4.45. DORIS DENNIN (Soprano)
[Syncopated Piano-forte Rhythm]

FOR THE CHILDREN
Dance Music by the London Radio Dance Bands; directed by Sidney Firman. The Wicked Uncle's Garden Talk

Dance Music.
ALEX FRYER'S ORCHESTRA
from the Rialto Theatre

6.55.—A Summary of the Wireless Papers for the Week

7.0. TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN
Mr. PERCY SCHOLLES, M.P.

7.25. Weber
Piano-forte Sonata
Interpreted by
CHARLES KELLY

2nd Sonata, Op. 39, in A Flat
(a) Romanza
3rd Sonata, Op. 49, in D Minor
(a) Andante, (b) Allegro Feroce

7.40.—Dr. SALEFERRY: "Clothing and Health"

8.0. AN HOUR WITH OFFENBACH.
Excerpts from
"La Fille du Tambour-Major,"
(The Drum-Major's Daughter,
Characters and Numbers will be introduced by the Company—Stella)

VIVIANNE CHATTERTON
Robert Ross, LARK
Grouet, NE AJELLO
Mouthpiece, ROBERT
CHIGNELL

THE WIRELESS ORCHESTRA
Conducted by
JAN GODFREY

THE WIRELESS CHORUS

8.50.—Speeches and Musical Programmes at the
Electrical Development Association Dinner

Relayed from the Hotel Cecil
Toast, THE BRITISH ELECTRICAL INDUSTRIES,
spoken by The Right Hon. the
COUNT BURNHAM, C.H.

9.5. "La Giubba," from
Pagliacci, Leoncavallo

10.11.—Reply to Letter by Sir JOHN
SNEELL, Electricity Commissioner

THE ORCHESTRA

10.30. The Shakespeare-Potterford Trio
J. J. J. J.

10.30. DANCE MUSIC.
(Concertina and Saxophone),
LADY'S MILL (Solo Piano-forte)

In a Musical Divertissement
W. J. J. J.

AND 2ND GENERAL NEWS BULLETIN
Ministry of Agriculture Talk by
MR. J. C. FRYER

Local News
10.30. DANCE MUSIC.
JAY WHIDDEN AND
M. NIGHT FOLLIES ORCHESTRA
from the Hotel Metropole

11.0. Close down

SATURDAY, Mar. 20th.

1.0.—Time Signal from Greenwich
3.30. Band of the 1st Bath THE
WEST YORKSHIRE REGIMENT and ORGAN RECITAL,
relayed from York Minster

10.—Time Signal from Greenwich.
"Festal Prayers and Fables"
by Miss de Walmont

Programmes relayed from the
Ideal Home Exhibition at
Olympia

FOR THE CHILDREN. A
Play
KATE WINTER (Soprano).
LEO GLE PIZZET (Baritone).
RAE IVILL and
VIVIAN WORTHE
(Entertainers)

THE CASANO OCTET
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN

Talk by Sir CURTIS
LAWSON, M.P.

7.25. Weber
Piano-forte Sonata
Interpreted by
CHARLES KELLY

3rd Sonata, Op. 49, in D Minor
(a) Andante con moto; (b)
Rondo Presto

8.0. "FOR LOVE OF THE
FLAG."
Six Radio-views of Love and War
in Northern Africa, founded on
Oswald's famous novel,
"Under Two Flags."
By Amyas Young
Directed by R. E. JEFFREY

Time: The Period of the Second
Empire

THE WIRELESS ORCHESTRA.
THE WIRELESS CHORUS

For the purpose of this production,
only those scenes laid in
Algiers have been taken.
Listeners are told the story of
Berthe Cecil, the rightful head
of the House of Royallieu, who
endured long years as a prisoner
in the Champagne and Africa; that

(Continued on the next page.)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 14th.

he might save the family name, the honour of which had been prejudiced by his brother's fault; how he made a mistake; how he was rejected by friend and foe; how, all unconsciously, he found the love of the vivacious, Cigarette, and how, for the first time, he was saved by her sacrifice.

9.0 THE WIRELESS QUARTET (Violin, Flute, Horn and Organ) "Solitude".....Maximilian Meade Melodist

Wes Georgia Wood

THE QUARTET

10.0 "Solitude" from the "Solitude" of H. A. Wright

"Sing Me to Sleep" Greene, arr. E. A. Wright

10.30 Students' Chorus. THE WIRELESS CHORUS: Led by RAYMOND NEWELL (Bass).

11.0 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN.

Mr. R. B. ALAWAY "Football in Many Lands" Local News.

11.30. DANCE MUSIC. SAVOY ORPHEANS, SAVOY HAVANA BAND, and SAVOY TANGO BAND from the Savoy Hotel.

12.0.—Close down.

LONDON NEWS.

THE 10.30 p.m. feature on Monday, March 15th, will be a recital of Indian music by Miss Maud McCarthy. Miss McCarthy has studied her subject first-hand in Benares and Madras. She has been commended to Western audiences by the great Indian poet, Rabindranath Tagore, many of whose songs she sings, and is eminently fitted to introduce the music of the East to listeners of the West. Incidentally, she is the wife of Mr. John Foulds, the composer of an Indian musical drama.

One of the features of Miss McCarthy's demonstrations is her singing of some of the Eastern classical scales. The music of the East is mainly melodic; harmonically there has been very little progress since a thousand

years ago. The melodies, however, are built upon many and varied scales. The one best known to us here is the diatonic, of seven notes going from "do" to "do" (using the familiar tonic-sol-fa definition), and of the chromatic scale of two notes or semitones, also the six-steps scale, known as the "tonal scale," used particularly by Debussy. One popular Eastern scale is of twenty-two steps to the octave, and Miss McCarthy's unique singing of this scale is most interesting. She accompanies herself on a peculiar and valuable Eastern instrument called the vina, which is like an extended guitar, with a small belly at one end and a large one at the other. The long metal strings give a penetrating resonant note. As an accompaniment, however, it provides a drone rather than any harmonic structure for the song.

1,600 M.

DAVENTRY PROGRAMMES.

Week Beginning
March 14th.

SUNDAY, March 14th.

9.30 a.m.—Time Signal and Weather Forecast.
10.0-10.10.—THE SHIPPING FORECAST.
10.30-11.0.—THE SHIPPING FORECAST.

MONDAY, March 15th.

10.30 a.m.—Time Signal and Weather Forecast.
11.0-12.0.—THE RADIO QUARTET and MARY GARNER (Soprano), NADIA ROSS (Baritone), BITA SHARP (Violin).

10.30-11.0.—Programme S.B. from London.

6.30-7.0.—BROADCAST TO EUROPE.

7.15-8.0.—S.B. from London.

8.15-8.30.—STANLEY ROBERTSON (Soprano) (Elizabethan Love Songs).

8.30-8.45.—When To Her Late Caravan (Elizabethan Love Songs).

8.45-9.0.—Thames Ford (1697).

9.0-9.15.—Thames Ford (1697).

9.15-9.30.—Thames Ford (1697).

9.30-9.45.—Thames Ford (1697).

9.45-10.0.—Thames Ford (1697).

10.0-10.15.—Thames Ford (1697).

10.15-10.30.—Thames Ford (1697).

10.30-10.45.—Thames Ford (1697).

10.45-11.0.—Thames Ford (1697).

11.0-11.15.—Thames Ford (1697).

11.15-11.30.—Thames Ford (1697).

11.30-11.45.—Thames Ford (1697).

11.45-12.0.—Thames Ford (1697).

DANCE MUSIC.

10.0-10.10.—THE SHIPPING FORECAST.
10.10-10.20.—THE SHIPPING FORECAST.

10.30 a.m.—Time Signal and Weather Forecast.

10.10-10.20.—THE RADIO QUARTET and ETHEL BARKER.

10.20-10.30.—THE RADIO QUARTET and ETHEL BARKER.

10.30-10.45.—THE RADIO QUARTET and ETHEL BARKER.

10.45-11.0.—THE RADIO QUARTET and ETHEL BARKER.

11.0-11.15.—THE RADIO QUARTET and ETHEL BARKER.

11.15-11.30.—THE RADIO QUARTET and ETHEL BARKER.

11.30-11.45.—THE RADIO QUARTET and ETHEL BARKER.

11.45-12.0.—THE RADIO QUARTET and ETHEL BARKER.

12.0-12.15.—THE RADIO QUARTET and ETHEL BARKER.

12.15-12.30.—THE RADIO QUARTET and ETHEL BARKER.

12.30-12.45.—THE RADIO QUARTET and ETHEL BARKER.

12.45-1.0.—THE RADIO QUARTET and ETHEL BARKER.

1.0-1.15.—THE RADIO QUARTET and ETHEL BARKER.

1.15-1.30.—THE RADIO QUARTET and ETHEL BARKER.

1.30-1.45.—THE RADIO QUARTET and ETHEL BARKER.

1.45-2.0.—THE RADIO QUARTET and ETHEL BARKER.

2.0-2.15.—THE RADIO QUARTET and ETHEL BARKER.

2.15-2.30.—THE RADIO QUARTET and ETHEL BARKER.

2.30-2.45.—THE RADIO QUARTET and ETHEL BARKER.

2.45-3.0.—THE RADIO QUARTET and ETHEL BARKER.

3.0-3.15.—THE RADIO QUARTET and ETHEL BARKER.

3.15-3.30.—THE RADIO QUARTET and ETHEL BARKER.

9.15-9.45. Relayed from

10.0-10.10.—THE RADIO QUARTET and ETHEL BARKER.

10.10-10.20.—THE RADIO QUARTET and ETHEL BARKER.

10.20-10.30.—THE RADIO QUARTET and ETHEL BARKER.

10.30-10.45.—THE RADIO QUARTET and ETHEL BARKER.

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3.30-3.45.—THE RADIO QUARTET and ETHEL BARKER.

3.45-4.0.—THE RADIO QUARTET and ETHEL BARKER.

11.0-12.0. THE RADIO QUARTET and ETHEL BARKER.

12.0-12.15.—THE RADIO QUARTET and ETHEL BARKER.

12.15-12.30.—THE RADIO QUARTET and ETHEL BARKER.

12.30-12.45.—THE RADIO QUARTET and ETHEL BARKER.

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3.15-3.30.—THE RADIO QUARTET and ETHEL BARKER.

3.30-3.45.—THE RADIO QUARTET and ETHEL BARKER.

3.45-4.0.—THE RADIO QUARTET and ETHEL BARKER.

4.0-4.15.—THE RADIO QUARTET and ETHEL BARKER.

4.15-4.30.—THE RADIO QUARTET and ETHEL BARKER.

4.30-4.45.—THE RADIO QUARTET and ETHEL BARKER.

4.45-5.0.—THE RADIO QUARTET and ETHEL BARKER.

5.0-5.15.—THE RADIO QUARTET and ETHEL BARKER.

5.15-5.30.—THE RADIO QUARTET and ETHEL BARKER.

5.30-5.45.—THE RADIO QUARTET and ETHEL BARKER.

5.45-6.0.—THE RADIO QUARTET and ETHEL BARKER.

6.0-6.15.—THE RADIO QUARTET and ETHEL BARKER.

**Week Beginning
March 14th.**

March 14th.

"Moving Spirits."
A Comedy Sketch
by
JOHN OVERTON
The Characters will be Played by
FREDERICK LEE,
CONSTANCE
GLADYS COLLINGS.
Mind I am a ...
In a Court ... The Spirit
... during the over

B. 40. "The Maypole Mystery."
A Farival Scotch:
JOHN OVERTON
The Characters will be 1-4 y

And he who "The Seven is lead
to the Manor at Little Wimple
Here a strange number is
enacted (for the solution of
which no prize is offered,
YET S A V E R Y P L E)
TAKFORD TRIO. & B. from
L
A F I A N S O N W
Mr. Mary of Agricultural Talk, by
Mr. J. C. F. FRISER, & U.
from London
Local Notes
A & B from London
11.6.—Chase down

345. Dan Carroll and His Derangement
Band and Will Shickel and
his Buffalo Band, remixed from
the Faint de Dance.

SUNDAY, March 14th.
 3.30-5.30. } Programmes S.B. from
 8.0-10.30. } London

MONDAY, March 15th.

4.0. The Capitol Theatre Orchestra.
5.0.—FOR THE CHILDREN
5.45. For the 'Teens.
6.0. Light Music.
6.30-11.0.—Pianissimo S H from

TUESDAY, March 16th.
 7:00—Day Transmission
 7:30—Topics 'Home'
 8:00—The Making of a
 Home, by Charlotte Cooper
 8:40—The Capitol Theatre Orchestra.
 9:00—FOR THE CHILDREN
 9:40—Children's Letters
 9:45—For the Teens.
 10:30—Programme S.B. from Luth

WEDNESDAY, March 17th.
4.0. The Capitol Theatre Orchestra.
5.0.—FOR THE CHILDREN
5.40.—Children's Letters.
7.45.—For the Teens.
9.0.—Light Music
9.20.—A programme S.F. from London

SIX FOR THE CHILDREN
S.S. C. A. L. S. S.
O.C. TOPICAL HOUSE
O.C. STRA
FALL IN M.B.
Mr. "The Great Little Army"
Notes. "Oriental"
In
I
MAY FOLLOK (Soprano)
ALBERT LLOYD (Tenor)
70. Programme S.B. from London.
740.-Mr GIL EVANS. Topical Task.
"To-Day's England v. Scotland"
..... Mr. D.

DOWN SOUTH.
Hour of Popular Plantations, Negro Spirituals and
Negro Music, given by the
STATION
REFLECTORY CHORUS
LISTENING TIME
Second Edition
The Book by
HAROLD SIMON
At 5 o'clock
By the Way

"Oh! Leave Me Alone"
 I:
 EDDIE MORRIS and
 JAMES LESTER.
 Under the Direction of
 JAMES LESTER.
Cost includes:
 EDITH M. ARLS,
 EDWART SCOTT,
 A. H. J. LINTON,
 M. R. D. A. GRA,
 TOMMY HANDLEY,
 ALMA VANE,
 OLIVE KILGOUR
 and
 THE NEW RADIO CHORUS

10.0 WEATHER, SPORTS AND NEWS
from London
10.30.—Programmes S & B from London
12.0.—Close down.

THE main elements in the Sunday afternoon programmes will be important works from the compositions of Handel and Mozart. Those two masters had much in common. The proximity of Mozart had its counterpart in the early talent of Handel, who owed much to his influence.

The opening work will be Handel's Occasional Overture, and there will also be played the "Huffer" Symphony (Muzart's 35th) in G) and the Marab from Handel's *Scopia*. The popular recitative and aria from *Acis and Galatea*, "O Ruchie that the Cherry," and Handel's "Revenge, Timotheus Criss," will be sung by Mr. J. L. Lewis. Muzart's Second Concerto in G) and archaics will also be given, while the delightful duet of Miss Marcella Meyer will be covered by two groups of pianoforte music. The particular broadcast will be practically Miss Meyer's last recital in this country since, later in the week she sails for America, where she is going on tour.

Monday's programme will contain the usual horticultural talk, with the difference that listeners will not hear the voice of Mr. Sidney Rogers, who has broadcast on this subject for nearly two years past. An appointment in Manchester has prevented his personal appearance at the Slade. He is, however, still responsible for the feature and the talk which he has prepared on "New Vegetables" will be read by Mr. A. W. Sanders.

"The Dream of Gerontus,"
Thursday can be underlined as the
day of the broadcast event of the week.

[illegible]

Friday evening's concert contains three distinct forms of radio playlets. The first, which will begin at 8 o'clock, is a Radio Fantasy, entitled *Moonlight*, the first of a series specially written for broadcast by Ida M. Downing, who is the authoress of *The Birmingham Station's* "Globe Down." The character actors will be represented by Mr. Percy Edgar, Miss Ann Sanders, Mr. Joseph Lewis, and Miss Phyllis Richardson. The second dramatic number, at 8.12 p.m., will be a comedy entitled *Monty Spurrin*, written by Mr. John Overton, with the cast composed of Mr. Percy Edgar, Mr. Joseph Lewis, Mr. John Overton, and Miss Gladys Colbourne. The third, at 8.45 p.m., will be a farce, *The Myrrhine Mystery*, also written by Mr. John Overton, with the players, Mr. Percy Edgar, Mr. Joseph Lewis, Mr. J. C. S. Peterson, and Mr. John Overton.

**Week Beginning
March 14th.**

740.—"The Materials We Wear—
Linen" by Mr A. J. HALL,
F.R.S. F.L.C.

Local Programme.

11.15 - 12.15 GLEE
SINGERS.

Go Dear I Do } Andre
Sundarook }
The Boatman " } Cherry
An A Song } Dudley Buck
A Song } Jan + Quinton

12.15 - 1.15 TALK
Sue + Lucette

Handel
Gloria in F (English Suite) Back
Hungarian Rhapsody, No. 12
Liszt
40. G. F. CALLIMORE (Baritone)
"My Heart is Merry" (Handel)
"The Owl is Abroad" Back
"Over the Mountain" Price

8 50 ERNEST F BOULTON
Sulu Bar
"An April Blossom"
March, "Sammy on" } ammyget
"Awakening" } Leaving
90 THE GLKE SINGERS
"On the Sea" Dudley Buck
"The Letter" } & German
"Evening's Twilight" } Hutton

WINIFRED TAYLOR
Prelude, Choral and Fugue
César Franck

G. P. GALLIMORE
"Drop Not, Young Lover"
"Why So Pale and Wan, Young
Lover"
"Border Ballad"

850. ERNEST F BOULTON
'A Spanish Romance' *1st*
'Twin Star March' *1st*
'The Corps' Parade *1st*
10.0-11.0.—Programme S.B. *1st*
London

THURSDAY, March 18th
12.30-1.30.—Midday Transmission
3.30. Afternoon Topics, "Glimpses of Canada—(3) The West," by Gladys Budes B.A. Songs by Annie Plaut
4.0.—The Capitol Theatre Orchestra.
5.0 FOR THE CHILDREN
 5.40 "Madron's Letters."
5.45.—For the Teens
6.0.—Light Music
6.30.—Programme S.D. from London.
7.40.—"Aspects of Industry and Commerce in the 18th Century
 Some Famous Agriculturalists,
 by Mr ALLAN GEORGE.

8.0-12.0. Programme 3.8 from London.

FRIDAY, March 19th.
5.30. Transmission to Schools "Hygiene," by E. Hunt.
6.0. E. Widdop's Trio.
5.0. FOR THE CHILDREN
5.40. Children's Letters
5.45. For the "Teenys."
6.0. Light Music.
6.30. Programme S.B. from London.
7.40. "How Science Helps Everyday Life," by Mr. A. J. PRICHARD.
8.0-11.0.—Programme S.B. from London.

SATURDAY, March 29th.
 3.30. -Afternoon Topics: "Bees and
 Flowers" (B), by B. T. Abell
 "Troubadours," by Kate A.
 Thomson.
 4.0.—The Capitol Theatre Orchestra.
 5.0.—FOR THE CHILDREN
 5.40.—Children's Letters.
 5.45.—For the "Teens."
 6.0.—Light Music.
 8.30-12.0.—Programme S.B. from Lon-
 don.

6BM
386 M.BOURNEMOUTH PROGRAMMES. Week Beginning
March 14th.

SUNDAY, Mar. 14th.

- 5.30-5.30. Programmes S.B. from London.
6. ST MARTIN IN THE FIELD S.B. from London.
- 8.55.—The Week's Good Causes The Knights Carnival, in Aid of the Cinema, with Trade Benevolent Fund S.B. from London.
- 9.15. DE GROOT and the PICCOLI ORCHESTRA S.B. from London.
10. Close down.

MONDAY, Mar. 15th.

- 5.45.—"Fables" Literature. The Dawn of Rome by Mr Lee Nichols, B.A.
- 6.0. The Wireless Trio. Reginald S. Mount (Violin), Thomas E. M. (Piano), Walter Amos (Clarinet).
- 6.15.—FOR THE CHILDREN
- 6.0.—Programme S.B. from London.
- 6.15.—Programme S.B. from London.
- 7.15. W.F.F. Pianoforte Sonatas interpreted by CHARLES KELLY, S.B. from London.
- 7.40. Semi-Topical Talk. S.B. from London.

TWO CELEBRATED CONCERTOS

- 8.0. THE STATION SYMPHONY ORCHESTRA Conducted by Capt. W. A. FEATHERSTONE. Overture, "Romeo and Juliet" Schubert.
- 8.10. MAURICE COLE (Pianoforte) Piano Concerto in C Minor Mozart.
- 8.20. WINIFRED SMALL (Violin). Violin Concerto in E Major. Bach Allegro, Adagio, Allegro Assai.
- 8.50. THE ORCHESTRA Symphonic in G Minor. Allegro molto, Andante, Moderato, Allegro assai.

INSTRUMENTAL FEATURE

- 9.30. N. R. D. SMITH and MAURICE COLE (Violin and Pianoforte Recital). Scherzo in B Flat Minor.
- 10.0. NORTON for the Left Hand Alone.
- 10.15. Sarcotic Dance in G Minor.
- 10.30. M. Perpetua. Frank Bridge.
- 10.45. Programme S.B. from London.
- 11.0. Close down.

TUESDAY, Mar. 16th.

- 1.30-2.0 Thomas E. Hingworth (Violin Recital).
- 2.15. An Afternoon Paper read by Anne Farwell Watson.
- 4.0. Orchestra relayed from the Electric Theatre. Musical Director D. C. B. B. B.
- 5.0.—Musical interlude.
- 5.15.—FOR THE CHILDREN.

- 6.45.—Jazz S.B. from London.
- 7.0.—WEATHER FORECAST AND NEWS S.B. from London.
- 7.40.—M. STEPHAN "Nacre" S.B. from London.
- 8.0.—PHILEMON. S.B. from London.

MUSICAL COMEDY SCENE

- OLADYS MAY DILLON
- HAROLD KIMBERLEY
- THE WIRELESS ORCHESTRA
- Capt. W. A. FEATHERSTONE.
- THE CINEMA

- 8.15. "THE MELODY WILLOW" Lyrics
- 8.30. "THE MAID OF THE MOUNTAINS"

- 8.45. "MADAME POMPADOUR" (Leo Fall)

VARIETY

- THE WIRELESS ORCHESTRA
- Selections. "Bills and Pence"

- ISAAC MURRAY

- Mary Fawcett
- I Beg Your Pardon

- LEO DRYDEN

- Mr. Dryden will conduct a selection of his own Comic and Dance Compositions, and sing some of his Old Time Songs, of which he is the composer.

- Twist Love and Dance

- My First Poem

- My First Poem

- My First Poem

- My First Poem

- My First Poem

- My First Poem

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- My First Poem

WEDNESDAY, Mar. 17th.

- 7.45.—"Browning" by...
- 8.0. The Wireless Orchestra. Conducted by Capt. W. A. Featherstone. Gerald Kaye (Tenor) Programmes of Irish Music.
- 8.15. Colonel Donegan (C. B. L.L.D.) will expound Professor M. Sweeten's new Ma-kov's View of the Future.
- 8.30.—FOR THE CHILDREN
- 8.45. Programme S.B. from London.
- 9.0. Royal Horticultural Society. S.B. from London.
- 9.15. WEATHER FORECAST AND NEWS
- 9.30. C. J. PATTEN. Land of the Future of Vision. S.B. from Sheffield.
- 9.45. WEATHER FORECAST AND NEWS
- 10.0. "Translators of Contemporary European Literature"—Dedicated by Mr E. G. F. NASH.
- 10.15. ARMACH CATHEDRAL CATHEDRAL. S.B. from Belfast.
- 10.30. ST. PATRICK'S DAY. S.B. from London.

- 10.45. Programme S.B. from London.

- 11.0. WEATHER FORECAST AND NEWS

- 11.15. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 11.30. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 11.45. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 12.0. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 12.15. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 12.30. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 12.45. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

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- 2.45. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

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- 3.30. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 3.45. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 4.0. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 4.15. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 4.30. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

- 4.45. "The Famous Ancestral Music" by Mr. E. G. F. NASH.

FRIDAY, Mar. 19th.

- 11.30-12.0.—Organ Recital relayed from the Royal Arcade. Organist, Arthur M. B. B. B.
- 1.15. An Afternoon Paper read by Anne Farwell Watson.
- 1.30. Orchestra relayed from the Electric Theatre. Musical Director D. C. B. B. B.
- 1.45. Musical interlude.
- 2.0. FOR THE CHILDREN
- 2.15. Programme S.B. from London.
- 2.30. A Summary of the Week's Papers for the Week. S.B. from London.
- 2.45. Programme S.B. from London.
- 3.0. Programme S.B. from London.
- 3.15. Programme S.B. from London.
- 3.30. Programme S.B. from London.
- 3.45. Programme S.B. from London.
- 4.0. Programme S.B. from London.
- 4.15. Programme S.B. from London.
- 4.30. Programme S.B. from London.
- 4.45. Programme S.B. from London.
- 5.0. Programme S.B. from London.
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- 6.45. Programme S.B. from London.
- 7.0. Programme S.B. from London.
- 7.15. Programme S.B. from London.
- 7.30. Programme S.B. from London.
- 7.45. Programme S.B. from London.
- 8.0. Programme S.B. from London.
- 8.15. Programme S.B. from London.
- 8.30. Programme S.B. from London.
- 8.45. Programme S.B. from London.
- 9.0. Programme S.B. from London.
- 9.15. Programme S.B. from London.
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- 12.45. Programme S.B. from London.

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- 5.0. Programme S.B. from London.

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- 6.0. Programme S.B. from London.

- 6.15. Programme S.B. from London.

- 6.30. Programme S.B. from London.

- 6.45. Programme S.B. from London.

CHAPPELL
and
WEBERpianos are in use at
the various stations of
the B.B.C.

(Continued on the next page)

**Week Beginning
March 14th.**

STILLING-BRILLMAN

STING ORCHESTRA
Monkey's Dance F. J. a
Wagon
THE CARDIFF STATION
CHOIR
Mary Is a Fair
Jockey, Three Horn Pipes Dull
The App, the Monkey and
Johnny" a Wagon
LIFE ORCHESTRA

"There Was a Jolly
Wor" *Trou*

THE CAR FT RADIO
PLAYERS
Merry-making and a Catch

And I turn Obvise H
which Sir Toby and Sir Andrew
are making merry. During the
by Clown sings

Down Among the Dead Men
Tradition of

THE ORCHESTRA
Overture. — John Van Tuilla
E. LICE HYDE and

Diet. * Poet and M. Kraud
 ("The Fourie Queen") *Pureh*
 THE ORCH STRA
 Overture, "Au Baba"

II. The Modern.
HATCH and CARPENTIER
(Synopated Duets)
THE ORCHESTRA

FLORA CHIESA Z.
Erdingeria.
"Oh, Katarina", ... Fac
"Miriam's Song" ...

THE OR HESTIA
The Grasshoppers' March
HATCH and CARPENTER

THE ORQUESTRA
Dance of the Gypsies" Etc. etc.
FLORA CHESSEZ
"Soft hearted Sally" Etc. etc.
Bureau Basement Books

THE ORCHESTRA
Overture, The Yellow Princess
Saint-Saëns
D.—Programme S.B. from London
E.—Elegy, Chopin

WEDNESDAY, Mar. 17th.
 30-120. Lunch-Time Mass from

4th.—Falkman and his Or was re-
relaxed from the Capite

Music and Gospel: "A Letter
from Paris," Mr. B. C. Bruce
author
Pinefortn Room 11
FOR THE CH. 11 N

On the 10th For Young Ad
The Management
The Advisory Mr B Ken
1.—Programme S B from London.

1000

7.40.—Dr JAS J SIMPSON, Keeper
of Zoology in the Museum
of Natural History, New York.

1. ne S.R. from London
cuts from ST PATRICK'S
DAY Programme, relayed from
L.L. 12. 3.

THURSDAY, Mar. 18th.
2.30-1.30.—Lunch time Music from

Conductor
WARWICK BRATHWAITE
Overture, "The Impresario."

DR. ORR HAS BEEN
T. R. HUTTON

THE ORCHESTRA
Symphonic Poem, "Phaeton"
T. S. ELTON

' In the Steppes of Central Asia ' *Horadine*
 No. 1. (It has the Flies on the Head)

$$S_{\alpha} = \frac{1}{2} \left(\frac{1}{\alpha} + \frac{1}{1-\alpha} \right) \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$$

"40.—Major EVAN E DAVIS M A
Director of the U S Army Medical
Department, "Some Medical"

FRIDAY, Mar. 19th.
3.0.—A Short Concert of New Grains.

Art of the Early Proseo Fair
by Mr. James J. Wil-
son, Keeper of Art in the
National Museum of Wales

5.0. - Tea time Music from the Carlton
 5.15 - THE TALKING CHILDREN

6.15.— Programme S.B. from London
7.40 I. ... R. ... ST ...
M ... actual ...

CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 14th.

- 8.0. **A Musical Prelude.**
THE STATION ORCHESTRA
WARWICK BRAITHWAITE
Overture, "Concordia" Beethoven
- 8.10. **JOSEPH FARRINGTON** Bass
"A Little Duet" Henschel
"Sally" "The Song of the Lark"
- 8.20. **TOM FARRER** (Specialty Pianist)
Syncopated Piano Solo, "The Jazz Master" Billy Mayerl
"An Afternoon Out With Uncle Sam" Lady.
Some Variations on "Kilbuck" Tom Farrer
- 8.30. **THE DAYS OF THE CAVALIERS**
THE ORCHESTRA
Suite, "La Reine d'Amour" Fauré
- 8.40. **"A Game of the Court of St. James's"**
By **FOR THE CHILDREN**
Characters
King Charles II DONALD DAVIES
The Duke SIDNEY JONES
The King EDITH HENN
Lady Rosaline ETHEL FANE
Lady Jane KATHERINE DAWLINI
A Sailor JOSEPH FARRINGTON

- Sax Shanties by **JOSEPH FARRINGTON** and **THE CARDIFF STATION CHOIR**
Incidental Music by **THE STATION ORCHESTRA** Conducted by **WARWICK BRAITHWAITE**
In this cameo, the choir will sing "The Song of the Lark" and "Sally" Henschel
A "Kilbuck" by Tom Farrer
The King's guests which precedes a fanfare of trumpets, announcing his arrival
Skillfully woven into the rich tapestry, on which the great picture is hung, there is a series of rousing and stirring that lead us from the royal palace into a rough, fo'ble environment. It is an unusual blend of stately magnificence and boisterous merriment
- 8.50. **A Return to the Present.**
TOM FARRER
"The Fox and the Grapes" Chorus and Solo
"The Merry-Makins" Alison Travers
Medley, "Scotch and Spicard" Tom Farrer
- 9.00. **THE ORCHESTRA**
Suite, "African" ... Thurston

- Serenade to Owal; Moordig! on the Orange River; Prayer and War Dance of the Basutos.
9.10.—Programme S.B. from London
11.0.—Close down.
- SATURDAY, Mar. 20th.**
11.0 12.0. **ORCHESTRAL CONCERTS FOR CHILDREN**
No. IV
Thought is Music.
Relayed from the Park Hall
THE STATION ORCHESTRA
Conductor
WARWICK BRAITHWAITE
Overture, "Oberon" Richard Strauss
"Cavotte" ("Iphigénie") Debussy
"Statue No. 1" Debussy
"Orfeo" Debussy
Symphony, No. 8, "Unfinished" Schubert
Overture, "The Magic Flute" Mozart
- 3.0 3.15.—Telford and his Orchestra, relayed from the Capitol Cinema.
4.30. **The Dancers.**
Relayed from Cox's Café.
Dance Music by the London Choroans.
5.0. **FOR THE CHILDREN**
The Little Boy
6.0. On the Trail For Young Adventurers The Crown A.C. I. ... by Mr. Richmond Holbyar
6.15. Programme S.B. from London
7.40. Local Sports Talk.

- 8.0.—Programme S.B. from London.
12.0.—Close down.
- CARDIFF NEWS.**
VIGOUR is the keynote in the theme of the "March Winds" programme on Monday, March 15th, to be rendered by Mr. Norman Wuburn (baritone) and Miss Thelma Petersen (soprano).
"Fashions in Fun," a programme of contrasts on March 16th, will show side by side the humour of ancient days and that of the present time. Some quaint items have been unearthed from the past for this programme. Amongst them is included a kissing dance written by a contemporary of Shakespeare, and also the duck Poet. Some of the old songs to be sung by the Cardiff Station Choir also have striking tunes. In one group there are "Mars in a Fury," "Jockey, There Horn Pipes Dull," and "The Ape, the Monkey, and the Boon"—tunes which suggest songs of an unusual kind. There will also be included the famous scene from "Twelfth Night" where the boisterous Sir Toby Belch invites Sir Andrew Aguecheek to make merry saying: "But shall we make the dance indeed? Shall we move the night-gown in a catch that will draw three snails out of one snail? Shall we do that?" Then will be sung one of the famous old catches, probably written by one of Shakespeare's contemporaries.
In the modern portion of the programme which follows, listeners will hear Hatch and Carpenter, singers of popular songs in the style of ... Layton and Johnston famous

55X
482 M.

SWANSEA PROGRAMMES.

Week Beginning
March 14th.

- SUNDAY, March 14th.**
8.30-5.30.—Programme S.B. from Cardiff
- 8.0. **ST. MARY'S PARISH CHURCH**
The Gulls.
Followed by **A Simple Service.**
Address by the Rev. JOHN BRETHERTON
Wesley Church, Swansea.
ORGAN MUSIC
- 8.55-10.30.—Programme S.B. from London
10.30-11.0.—**THE SILENT FELLOW SHIP.** S.B. from Cardiff
- MONDAY, March 15th.**
4.0.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema.
5.0. Afternoon Talk By Dr. Mary Williams: "Story and Legend."
5.15. **FOR THE CHILDREN**
5.20. The Little Boy
6.0. Musical Interlude
6.30-11.0. Programme S.B. from London
- TUESDAY, March 16th.**
4.0. The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema.
4.45.—The Station Trio.
5.15.—**FOR THE CHILDREN**
5.30. The Post Bag.
6.0. Musical Interlude
6.30-12.0.—Programme S.B. from London.

- WEDNESDAY, March 17th.**
8.30.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema.
4.1.—A Concert of Gramophone Records
5.0.—Afternoon Talk
5.15.—**FOR THE CHILDREN**
5.30.—The Post Bag
6.15.—West Wales Boy Scouts' Bulletin and News
6.30.—Programme S.B. from London
7.40. Dr. J. J. SIMPSON, M.A. S.B. from Cardiff
8.0.—**ARMAGH CATHEDRAL CHORUS.** S.B. from Belfast
BAND AND VOCAL MUSIC.
8.5. **AMERICAN BAND**
NANSE FULLER-MILLS (Soprano)
KATE KOLINSKY
WILLIAM LEWIS (Bass)
March, "Washington Greys"
Irish Medley Songs arranged by **WILLIAM LEWIS** (Bass)
"Revenge! Timotheus Cries"
"My World"
"Speed the Plough"
KATE KOLINSKY
"The Sphinx"
"The Sphinx" ...

- NANSE FULLER-MILLS** (Soprano)
"Passing Dreams" ("Songs of ...")
"Over the Land is April"
"I Will Go With My Father A Ploughing"
9.0. **THE BAND**
Selection, "FAL ST"
9.15. From ST. PAT RICK'S DAY Programme, relayed from Dublin.
9.45. **NANSE FULLER-MILLS**
Evangelical Songs
"Gloria" H. & Ryan
"Love Wags My Hope"
"The Peaceful Western Winds"
Thomas Campbell—1610
THE BAND
"Una Bala Mashera" Selection
10.0-11.0.—Programme S.B. from London
THURSDAY, March 18th.
4.0.—Afternoon Concert. Nolla Lynn Jones (Soprano). The Station Trio.
5.0. Mr. J. Arthur Webb: "Bird Life."
5.15. **FOR THE CHILDREN**
5.30.—The Post Bag
6.0. Musical Interlude
6.15. Tale for Teens
6.30.—Programme S.B. from London.
7.40. Major EVAN E. DAVIS. S.B. from Cardiff.
8.0-12.0.—Programme S.B. from London.
FRIDAY, March 19th.
3.0.—Transmission to Schools Mr. A. ... Mr. H. ...

- 9.45.—The Castle Cinema Orchestra and Organ Music
10.0. ...
5.15. **FOR THE CHILDREN**
5.30.—The Post Bag.
6.0.—Musical Interlude
6.15.—Miss Frances Morgan: "Do You Remember—?"
6.30.—Programme S.B. from London.
7.40.—Prof. ERNEST HUGHES, M.A., "Industrial Wales"
8.0.—Programme S.B. from London.
11.0. **THE ANNUAL BALLOT THE SWANSEA AMATEUR PLAYERS AT THE PATTI PAVILION**
Dance Music by the Manhattan's Syncopated Orchestra
12.0.—Close down
- SATURDAY, March 20th.**
4.0. **The Dancers.**
Relayed from the Balcony Café Restaurant
5.15. **FOR THE CHILDREN**
5.30.—The Post Bag.
6.0.—A Short Pianoforte Recital, by T. D. Jones.
6.30.—Programme S.B. from London.
7.40.—Sports Talk, S.B. from Cardiff.
8.0.—Programme S.B. from London.
9.0.—Speech by The Rt. Hon. SIR JOHN SIMON, K.C., M.P., at the Annual Dinner of Pembroke County Club, London, relayed from the Holborn Restaurant, London.
9.25.—Programme S.B. from London.
10.0.—Close down

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378 M.

MANCHESTER PROGRAMMES.

Week Beginning
March 14th.

SUNDAY, Mar. 14th.

2.30-5.30. **THE STORY OF PEER GYNT.**

Told by

ANNE BRYAN

in the works of Henrik Ibsen, as translated by William and Charles Archer

Incidental Music performed by

THE ALUMINATED STATION ORCHESTRA

Conductor T. H. MORRISON

Selected from the

Peer Gynt Suites I and II, composed by Grieg

8.55. **LADY HOLT.** An Appeal for funds for a new Hospital to be erected by the Northern Council for Women and Children.

9.0. **WEATHER FORECAST AND NEWS** Local News

9.15. **DE GROOT and the PICCA MILLY ORCHESTRA.** from London

10.0. **Weather Forecast and News** Local News

10.15. **DE GROOT and the PICCA MILLY ORCHESTRA.** from London

MONDAY, Mar. 15th.

3.25. **School Transmission (Seniors)** The Rev. John Grant, "From the Himalayas to Tibet."

4.45. **Orchestral Music** relayed from the Piccadilly Picture Theatre

4.5. **Mrs. Brooks "Homey Topics"**

4.15. **Tea-Time Concert** ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre

6.1. **Local News**

6.15. **Local News**

6.4. **The Majestic "CELEBRITY"** Orchestra: Musical Director, Gerald W. Bright. Relayed from the Hotel Majestic, St. James-on-the-Sea

7.0. **WEATHER FORECAST AND NEWS** Mr. Desmond MacCarthy, Literary Critic. S.B. from London

7.25. **WEBER** interpreted by CHARLES KELLY. S.B. from London

7.40. **Semi-Topical Talk.** S.B. from London

8.0. **REQUEST PROGRAMME.**

THE STATION ORCHESTRA

Conductor, T. H. MORRISON

Overture, "Saul" Bach

Selection, "From Glück to Wagner" arr. Schreiner

ARTHUR WILKES (Tenor), "My Queen" Bluma

"Mare My Girl" arr. Somervell

"Come Into the Garden, Alice" Somervell

"Mare" Somervell

TONI FARRELL

Pianist and Composer

"Some More Times We Dance To" arr. Toni Farrell

Syncopeated Piano Solo, "The Jazz Mistress" Billy Mayerl

Tango, "Tenerife" Toni Farrell

Two Syncopeated Piano Solos

Toni Farrell

H. Sweet Home

N. G. V. C.

THE STATION ORCHESTRA

Selection, "Betty in May" arr. Francis Johnson

ARTHUR WILKES

"Heavenly Aids" arr. Toni Farrell

"On With the Motley" arr. Toni Farrell

W. G. V. C.

"Regatta" arr. Toni Farrell

THE ORCHESTRA

Selection, "Tango" arr. Toni Farrell

TONI FARRELL

"The Dancing Doll" arr. Toni Farrell

Song Fox-trot, "The Dancing Doll" arr. Toni Farrell

Some Variations on "Kilarny Medley, "Scottish and Splish" arr. Toni Farrell

arr. Toni Farrell

THE ORCHESTRA

Selection, "Tango" arr. Toni Farrell

10.0. **Weather Forecast and News** Local News

The Human Factor in Industry A Discussion on Making Work Easier, by Dr. C. S. MYERS and Others. S.B. from London

Local News

10.30. **NAUD McCARTHY** (Reciter of Indian Music). S.B. from London

11.0. **Close down**

TUESDAY, Mar. 16th.

1.15-2.0. **Tuesday Midday Society** Concert relayed from the Lesser Free Trade Hall. Isabel Percdon (Solo Violin), Marion Brearley (Solo Pianoforte).

2.15. **Weather Forecast and News** Local News

"The Romance of Industry: How Artificial Sickness is Made, by Mr. W. Harrison Wood

3.45. **Auto-Piano Recital** by J. M. Jones

4.0. **Afternoon Topics**

4.15. **Tea-Time Concert: The Station Quartet.** Sidney Wright (Soprano)

5.15. **FOR THE CHILDREN**

5.0. **The Majestic "CELEBRITY"** Gerald W. Bright, Rehearsal from the Hotel Majestic, St. James-on-the-Sea

7.0. **WEATHER FORECAST AND NEWS** Topical Talk. S.B. from London

7.15. **WEBER** interpreted by CHARLES KELLY. S.B. from London

7.40. **Major PEER GROVES** Chopsticks—A Character Study

8.0. **Weather Forecast and News** Local News

8.15. **Weather Forecast and News** Local News

8.5. **"Land of Dreams"**

"On the Light Fantastic Toe."

The items in these programmes will not be announced until they have been brought to convey a definite atmosphere without the intervention of the usual series of items and notes

This programme will be presented by ALAN MITCHELL

MELVILLE SMITH (Tenor) and a Piano

THE STATION ORCHESTRA Conductor, T. H. MORRISON

10.0. **Weather Forecast and News** Local News

10.15. **Weather Forecast and News** Local News

10.30. **Weather Forecast and News** Local News

11.0. **Close down**

WEDNESDAY, Mar. 17th.

1.15. **Weather Forecast and News** Local News

1.30. **Weather Forecast and News** Local News

1.45. **Weather Forecast and News** Local News

2.0. **Weather Forecast and News** Local News

2.15. **Weather Forecast and News** Local News

2.30. **Weather Forecast and News** Local News

2.45. **Weather Forecast and News** Local News

3.0. **Weather Forecast and News** Local News

4.15. **Tea-Time Concert.**

Selection, "Tango" arr. Toni Farrell

revel from the Piccadilly Picture Theatre

May We

FOR THE CHILDREN

Programme S.B. from London

4.40. **Music and District A**

selection of Radio Societies Talk

5.0. **Weather Forecast and News** Local News

5.15. **Weather Forecast and News** Local News

5.30. **Weather Forecast and News** Local News

5.45. **Weather Forecast and News** Local News

5.55. **Weather Forecast and News** Local News

6.0. **Weather Forecast and News** Local News

6.15. **Weather Forecast and News** Local News

6.30. **Weather Forecast and News** Local News

6.45. **Weather Forecast and News** Local News

6.55. **Weather Forecast and News** Local News

7.0. **Weather Forecast and News** Local News

7.15. **Weather Forecast and News** Local News

7.30. **Weather Forecast and News** Local News

7.45. **Weather Forecast and News** Local News

7.55. **Weather Forecast and News** Local News

8.0. **Weather Forecast and News** Local News

8.15. **Weather Forecast and News** Local News

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9.0. **Weather Forecast and News** Local News

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1.0. **Weather Forecast and News** Local News

1.15. **Weather Forecast and News** Local News

1.30. **Weather Forecast and News** Local News

1.45. **Weather Forecast and News** Local News

1.55. **Weather Forecast and News** Local News

2.0. **Weather Forecast and News** Local News

2.15. **Weather Forecast and News** Local News

2.30. **Weather Forecast and News** Local News

2.45. **Weather Forecast and News** Local News

2.55. **Weather Forecast and News** Local News

3.0. **Weather Forecast and News** Local News

3.15. **Weather Forecast and News** Local News

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5.55. **Weather Forecast and News** Local News

6.0. **Weather Forecast and News** Local News

6.15. **Weather Forecast and News** Local News

6.30. **Weather Forecast and News** Local News

Little Mary Fawcett "J. Welly

"Thanks to the Fairy" Ida Sargent

Where Does Daddy Go To? Goldy

EDITH PENVILLE Flautist

Papillon" Anderson

Concerto in one Movement Chaminade

EDITH PENVILLE Flautist

"The Blackbird" Ida Sargent

"The Blackbird" Ida Sargent

"The Blackbird" Ida Sargent

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NEWCASTLE PROGRAMMES.

Week Beginning
March 14th.

SUNDAY, Mar. 14th.

- 3.30.—Programme S.B. from London
- 5.15.—Studio Service.
- 6.15.—The Newcastle Station Choral Society Outfit Hymn, "Christian, Seek Not Yet Repose" (A. and M., No. 100)
- 6.45.—Orchestral Anthem, "Blowed are the Mountains" (A. and M., No. 101)
- 7.15.—Roughous Adorned by the Rev. J. W. R. TOMLEY
- 7.45.—The Day is Past and Over" (A. and M., No. 21)
- 8.15.—Romance for Violin and Orchestra. Strindberg
- 8.45.—The Week's Good Cause: "The Cinema Carnival in Aid of the Cinematograph Trade Benevolent Fund." S.B. from London.
- 9.15.—Weather Forecast and News
- 9.45.—The Station Orchestra and the MCCA DAILY ORCHESTRA. S.B. from London.
- 10.30.—Close down.

MONDAY, Mar. 15th.

- 3.30.—Transmission to Schools. Mr. Edgar L. Hamilton "Some Great Composers." S.B. from London.
- 4.0.—Afternoon Topics.
- 4.15.—Percy Bush & Eolian Band played from the Oxford Galleries.
- 6.15.—FOR THE CHILDREN
- 6.45.—Programme S.B. from London.
- 8.0.—Pianoforte Recital by PERCIVAL GARRATT Grand, Amund and Hornpipe
- Two Transcripts: "The Tug" (Ships) "Giacinta Intermezzo in A Flat" Brahms
- 8.15.—MAINLY LIGHT OPERA THE STATION ORCHESTRA Conductor, EDWARD CLARK
- 8.45.—Eliot of the Rosenkavalier and Overt: Baron Ochs Walse
- 9.15.—ELLINORA HOGGARTH Soprano "E Strano" ("La Traviata")
- 9.45.—JOSEPH FARRINGTON Bass "Hear Me Ye Winds and Waves" ("Serpis") Handel "The Night Review" Gluck
- 10.15.—The Station Orchestra "The Siege of Buda" Boris Godunov
- 10.45.—The Station Orchestra
- 11.15.—The Station Orchestra "Cherry Ripe" arr. Lehmann "What Does Little Birdie Say" Parsons

- 3.30.—THE ORCHESTRA Violin, "La Plus Que Lente" (A. and M., No. 102)
- 4.0.—JOSEPH FARRINGTON Young District "Henschel's" "Cobler Song" ("The Man on the Moon") Wagon
- 4.15.—THE ORCHESTRA Rhapsodie Hongroise, No. 2, 1
- 4.45.—Weather Forecast and News
- 5.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 5.45.—Beatrice Evelyn Cello, Sonata in G Major
- 6.15.—Anno. "Andante Adagio" (A. and M., No. 103)
- 6.45.—Allegro con brio (A. and M., No. 104)
- 7.15.—Old Welsh Love Song, arr. H. Scott
- 7.45.—Close down

TUESDAY, Mar. 16th.

- 11.30.—12.30.—Margaret Walker (Contralto), George Wade Bangor, Gramophone Records.
- 1.0.—Miss J. J. Smith: "In Our Grand Cathedrals"
- 1.15.—Music from The New Restaurant
- 1.45.—FOR THE CHILDREN
- 2.0.—Programme S.B. from London
- 2.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 2.45.—Mr. GEOFFREY SHAW "Music and the Ordinary Language." S.B. from London
- 3.15.—Local News.
- 3.45.—The Station Orchestra S.B. from London

WEDNESDAY, Mar. 17th.

- 3.30.—Transmission to Schools. Mr. Fred Barber D.A. "The Masterpieces of Comedy and Two Immortal Sonnets."
- 4.0.—Afternoon Topics.
- 4.15.—Percy Bush & Eolian Band played from the Oxford Galleries.
- 5.15.—FOR THE CHILDREN
- 6.0.—Programme S.B. from London.
- 6.35.—Farmers' Notes: Mr. R. W. Widdowson, "Varieties of Crops"
- 6.55.—Royal Horticultural Society
- 7.0.—Weather Forecast and News. Prof. C. J. PATTEN: "The Triumph of Vision." S.B. from Sheffield.
- 7.15.—Programme S.B. from London
- 8.0.—ST. PATRICK'S DAY. THE ORCHESTRA Overture, "Shamus O'Brien" Stanford
- 8.10.—AUSTIN McNAMARA (Dance). "O'Donoghue's" (Old Irish War Song) "Bantry Bay" "The Donovans"

- 3.30.—THE ORCHESTRA The Enchanted Isle. Selection of Irish Airs arr. Longry
- 4.0.—US IN McNAMARA Irish Love Song (Ancient Irish Air)
- 4.15.—"The Old Plant" S.B. from London
- 4.45.—"A Dose of G. A. Birmingham." A. and M., No. 105 by Henry Br...
- 5.15.—JOHN LEWIS
- 5.45.—Jimmy Donovan
- 6.15.—R. W. MILSON Mr. G.'Brien is the extreme Irish Rector of a little W. village—a real G. A. Birmingham pair—you know the sort. He is seated in the comfortable study of the rectory, at ten o'clock on a winter's evening, sitting very much at his ease in an armchair before the fire, smoking his pipe and reading a book. He is roused by the sound of an electric bell
- 6.45.—The Workhouse Ward. A Comedy by Lady Gregory. Miss McInerney JOHN LEWIS
- 7.15.—R. W. MILSON Mrs. Donovan SAI STELGEON In a corner of a ward in the Workhouse, two beds side by side are occupied by a couple of old Irishmen, the rest of the ward being deserted. As the curtain rises, the two old men are sitting up in their beds, engaged upon their favourite pastime of arguing
- 7.45.—Presented by THE HAZARD
- 8.0.—Music and Jollity. HERMANN MOLFOOD (Violin), Nocturne, Op. 9
- 8.15.—"The Blue Bluetto" (A. and M., No. 106)
- 8.45.—The Blue Bluetto
- 9.15.—FRANK CHARLTON "The Blue Bluetto" (A. and M., No. 106)
- 9.45.—You Can't Get Over That (Horn and Violon)
- 10.15.—THE ORCHESTRA "The Blue Bluetto" (A. and M., No. 106)
- 10.45.—"The Blue Bluetto" (A. and M., No. 106)
- 11.15.—"The Blue Bluetto" (A. and M., No. 106)
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THURSDAY, Mar. 18th.

- 3.30.—Mrs. J. J. PATTEN: "The Triumph of Vision." S.B. from Sheffield.
- 4.15.—Programme S.B. from London
- 4.45.—ST. PATRICK'S DAY. THE ORCHESTRA Overture, "Shamus O'Brien" Stanford
- 5.15.—AUSTIN McNAMARA (Dance). "O'Donoghue's" (Old Irish War Song) "Bantry Bay" "The Donovans"
- 5.45.—Programme S.B. from London
- 6.15.—Weather Forecast and News
- 6.45.—Programme S.B. from London
- 7.15.—Local News.
- 7.45.—Programme S.B. from London
- 8.15.—Close down

FRIDAY, Mar. 19th.

- 3.0-3.30.—Transmission to Schools. Mr. John McQueen, "The W. of Old Newcastle, with
- 4.15.—Music from Tavern & Restaurant
- 4.45.—FOR THE CHILDREN
- 5.15.—The Rev. A. H. ROBINS Letter Writing Through the Ages—4th Mrs. W. W. W.
- 5.45.—Synopsized Music. JACK DAVIES Vocalist Synopsized Piano Solo (Selected) "I'm Sitting on Top of the World" "The Blue Bluetto" Novelty Song: "The Blue Bluetto" Selection from B. Mayer's Piano let on arr. Simpson and Davies Song: "Don't Get Married" Synopsized Music: "The Blue Bluetto" Selection from B. Mayer's Piano let on arr. Simpson and Davies Song: "Don't Get Married" Synopsized Music: "The Blue Bluetto"
- 6.15.—THE STATION ORCHESTRA Conductor, EDWARD CLARK Overture and Turkish March ("The Rites of Athens")
- 6.45.—JOHN HENRY and BLOSSOM "The Blue Bluetto" (A. and M., No. 107)
- 7.15.—THE ORCHESTRA Symphony, No. 1 (A. and M., No. 108)
- 7.45.—JOHN HENRY and BLOSSOM "The Blue Bluetto" (A. and M., No. 107)
- 8.15.—THE SHAKESPEARE RIT TENSFORD TRIO. S.B. from
- 8.45.—Weather Forecast and News
- 9.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 9.45.—Percy Bush & Eolian Band played from the Oxford Galleries.
- 10.15.—FOR THE CHILDREN
- 10.45.—Programme S.B. from London
- 11.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
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- 3.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 4.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 4.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 5.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 5.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 6.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 6.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 7.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 7.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 8.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 8.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 9.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 9.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 10.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 10.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 11.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 11.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 12.15.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.
- 12.45.—The Station Orchestra "The Human Factor in Italian Music" by Dr. G. S. MYERS and Others. S.B. from London.

THURSDAY, Mar. 18th.

- 3.30.—Mrs. J. J. PATTEN: "The Triumph of Vision." S.B. from Sheffield.
- 4.15.—Programme S.B. from London
- 4.45.—ST. PATRICK'S DAY. THE ORCHESTRA Overture, "Shamus O'Brien" Stanford
- 5.15.—AUSTIN McNAMARA (Dance). "O'Donoghue's" (Old Irish War Song) "Bantry Bay" "The Donovans"
- 5.45.—Programme S.B. from London
- 6.15.—Weather Forecast and News
- 6.45.—Programme S.B. from London
- 7.15.—Local News.
- 7.45.—Programme S.B. from London
- 8.15.—Close down

(Continued on the next page.)

422 M.

GLASGOW PROGRAMMES.

Week Beginning
March 14th.

SUNDAY, Mar. 14th.

8.30-9.30.—Programme S.B. from London.

9.30. Studio Service.

(CHOIR)
Psalm No. 134, "Now Israel May Say" (Tune "Old 124th").
Scripture Reading
(CHOIR)
Hymn, "Lord of Our Life"
(Church Hymnary, No. 404)
The Rev. J. VICTOR LOGAN
of John Street U.F. Church
Religious Address.
Prayer.

(CHOIR)
"Be Still, My Soul" (Church Hymnary, No. 292).

9.50.—Weather Forecast and News.

Local News.

9.15.—DE GROOT and the PICCA MILLY ORCHESTRA. S.B. from London.

10.30.—Close down.

MONDAY, Mar. 15th.

4.0. THE WIRELESS QUARTET
Overture, "La Fée Mélusine"

Selection, "Florodora"
RICHARD VULF BELL
(Tenor)

"In a Little Dream"
Lottage

"When You Come"
R. Lottage

"When I am Home Again"
R. Lottage

THE QUARTET

Value, "Soldatenlieder"
RICHARD VULF BELL

"The Sword of Ferrara"
Bullard

"When You Come to Me"
Eusthops Martin

"A Spirit Flower"
C. Eusthops

6.0.—Afternoon Topical: Joseph Tinsley, "Fifteen Minutes in a New House."

6.15. FOR THE CHILDREN

6.0-6.2 Weather Forecast for Farmers

6.15. Programme S.B. from London

7.0.—Weather Forecast and News

Mr. LEMMOND MACCARTHY
Literary Criticism. S.B. from London.

7.15. LEBER (Pianoforte Sonatas)
interpreted by CHARLES KELLY. S.B. from London.

7.40.—Mr. H. MORTIMER BATTEN
F.Z.S., "Great Heroes of the Wild: Backups, the Upland Hare." S.B. from Edinburgh.

The Pianoforte Sonatas of Beethoven.

8.0. HERBERT A. CARPENTERS
(Solo Pianoforte)

22nd Sonata, Op. 54, in F Major
Tempo d'un Menuetto; Allegretto con moto.

POPULAR PROGRAMME

11.0.—STATION ORCHESTRA
Conducted by

11.15.—ROBERT A. CARPENTERS
"A Comedy Overture" Partridge

6.30. STILES ALLEN
(Dramatic Soprano).

"Jewel Song" (Gounod)
Ye Banks and Braes

arr. Martin Shaw
The Blackbird... Cyril Scott

TUESDAY, Mar. 16th.

8.30.—The M. HESTRA
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WEDNESDAY, Mar. 17th.

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(Continued on the next page.)

2BD
495 M.

ABERDEEN PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 14th.

Mr. G. OFFICER SHAW "Must
and the Ordinary Listener
& B from London. Local News
10.30. Programme S.B. from London
12.0.—Close down

WEDNESDAY, Mar. 17th.

8.45.—STEADMAN'S SYMPHONY
ORCHESTRA, relayed from
the Electric Theatre.

4.45. P. M. I. relayed
from the Electric Theatre.

6.0.—Afternoon Topics

6.15.—FOR THE CHILDREN

6.0.—Programme S.B. from London

6.30. P. M. I. relayed
from the Electric Theatre

7.0.—WEATHER FORECAST AND NEWS
11.15. P. M. I. relayed from
the Electric Theatre

7.25. WEATHER FORECAST AND NEWS
CHARLES KELLY, S.B. from London.

7.40. Dr. W. DOUGLAS SIMPSON,
M.A., F.S.A., "Four Later
Roman Emperors—Judas the
Apostate"

"May some dream glow o'er you,
The Welcome that's before you
Among the wind-swept heather
And gray glens of Denegal."

8.0. ANNE HALLANTINE
CATHEDRAL S.B. from Bel
11.15.

8.5. THE WIRELESS ORCHESTRA
Conductor WALTER BENSON

1.15. Three Irish Poems.
Recited by
The Rev. JOHN M. McQUITY,
B.A.

"The Windy Wagon"
Music
"Sweet Head of Erin's Carbery
Cairn"

"The Shamrock"
8.25. ANNE HALLANTINE
(Contralto)

"A Soft Day"
"The Bold, Unbeatable Stanford"
"I Know Where I'm Going"

"The North Wind"
8.35. JOHN HENRY and
LUCAS
"Hush, Hush, in the Wind"

8.50. THE ORCHESTRA
8.0. P. M. I. relayed from
the Electric Theatre

8.0. P. M. I. relayed from
the Electric Theatre

8.10. ANNE HALLANTINE
and Last Rose of Summer

8.20. P. M. I. relayed from
the Electric Theatre

8.30. P. M. I. relayed from
the Electric Theatre

8.40. P. M. I. relayed from
the Electric Theatre

8.50. P. M. I. relayed from
the Electric Theatre

9.0. P. M. I. relayed from
the Electric Theatre

9.10. P. M. I. relayed from
the Electric Theatre

9.20. P. M. I. relayed from
the Electric Theatre

9.30. P. M. I. relayed from
the Electric Theatre

10.0. ANNE HALLANTINE
Up WI Carles of Dysart. Dack
Plus in No. M.
Plaid ... (Tradition)
And Robin Gray

THE ORCHESTRA
Scottish Serenade "A. Stephen"

0.0. WEATHER FORECAST AND NEWS
Chats with Famous Authors Mr
1. (WEST RAYMOND) and Mrs
ROSE MACAULAY, "M.
the Novel Decline in Vogue?"
S.B. from London

10.30. IRISH EMIGRANT SCENE
S.B. from London

1.0. Close down

1.10. Close down

THURSDAY, Mar. 18th.

7. School Orchestral Concert, un
der the direction of A. Adams,
F.R.C.O., Director of Music to
the Aberdeen Education
Authority

7.15. Studio Concert
GLADYS PALMER
and
JIM VAI GARRATT
(Pianoforte)

THE WIRELESS ORCHESTRA
Conductor WALTER BENSON

8.15. FOR THE CHILDREN

0.0.—Gramophone Music

7.15. Brigade News Bulletin
sent in Brigade Week. The
Boy Reserves Sportsgame, by
D. F. H. Christie, Convener,
Boy Reserves Committee.

0.30. Steadman's Symphony Orches
tra, relayed from the Electric
Theatre

7.0. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

7.15. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

7.30. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

7.40. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

7.50. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.0. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.10. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.20. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.30. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.40. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

8.50. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.0. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.10. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.20. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.30. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.40. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

9.50. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

10.0. WEATHER FORECAST AND NEWS
"Opportunities Overseas—British
West Indies," by Mr. ALGER
NON ASPINALL, Secretary
the West Indian Committee
S.B. from London

10.30. Steadman's Symphony Orches
tra, relayed from the Electric
Theatre

10.53. A Summary of the Wireless
Papers for the Week S.B. from
London

11.0. WEATHER FORECAST AND NEWS
Mr. PERCY SCHOLES, Music
Critic. S.B. from London.

7.25. Mr. PETER CRAIGMYLE
Football Topics

7.40. Mr. VERNON CONSTABLE
A.B.L.H.A., "The Story of
Archery—6. M. Macaulay
S.B. from Dundee

8.0.—CONCERT by the BELFAST
PHILHARMONIC SOCIETY.
S.B. from Belfast

8.30.—THE SHAKESPEARE RIT
B. R. FORD TRIO. S.B. from
London.

0.0. WEATHER FORECAST AND NEWS
Ministry of Agriculture Talk by
Mr. J. C. F. FRISER S.B.
from London

10.30. Programme S.B. from London

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ABERDEEN NEWS.

ONE of the most successful ventures
resulting from the co-operation
between the British Broadcasting
Company and the Aberdeen Education
Authority has been the series of School
Orchestral Concerts which have been
broadcast by the Aberdeen Station
twice a month during the school term.
These concerts are held in the Cowdray
Hall, Aberdeen, and are under the
direction of Mr. A. Adams, Director
of Music to the Aberdeen Education
Authority. In the hall are assembled
children from the various schools, and
they have a chance not only of hearing
orchestral instruments being played,
but, what is important from the edu-
cational point of view, seeing them.
The programme is generally supplied
by the Wireless Orchestra and a
vocalist.

Apart from being very successful
from a broadcasting point of view,
these concerts have aroused a consider-
able amount of interest among school
children. Many pious opinions have
been expressed with regard to the
musical education of our school pupils,
but this is a practical step in the right
direction. These pupils are, without
doubt, having a golden opportunity of
becoming acquainted with music in
its many forms. Generally, the les-
sons have been confined to instru-
mental music, but this Thursday they
will have an opportunity of hearing a
concerto for piano played by Mr.
Percival Garratt, accompanied by the
Wireless Orchestra.

There will also be present Miss
Gladys Palmer, one of our most suc-
cessful and efficient exponents of the
art of broadcasting. She was edu-
cated at the Frances Holland School,
Baker Street, and it was there that
Miss Florence Ettinger noticed that
Miss Palmer had a voice of more than
ordinary beauty and advised her not
to sing any more till she was of a
reasonable age. Following this advice,
she went to Paris after leaving school
and trained under Coynault, a pupil
of Jacques Bouby, where a serious
study of the piano was also made,
which Miss Palmer has found valu-
able in her work.

EDINBURGH PROGRAMMES.

Week Beginning
March 14th.

2TH
328 M

SUNDAY, March 14th.

3.30-5.30.—Programme S.B. from Lon

Parish Church and
The Evening Service

9.0 WEATHER FORECAST AND NEWS
Local News

11.15-12.30.—DE GRUIT and the
"HABILLY ORCHESTRA"
S.B. from London

MONDAY, March 15th.

Patrick Thomson's Orchestra
(P and T.)

10.0 M. M. I. D. M. I.

Patrick Thomson's Orchestra
(P and T.)

5.15. FOR THE CHILDREN

5.50. Children's Letters

6.0. Interlude of Dance Music

6.30. Programme S.B. from London.

7.40. Mr. H. MORTIMER BAT
TEN F.Z.S. "Blacktips, the
Leaves Have

8.0. Programme S.B. from London

9.15. Programme S.B. from London

10.0. Programme S.B. from London

DANCE MUSIC.

JEFERIES AND HIS
BIALTO ORCHESTRA

From the Marine Gardens, Portobello

12.0. Close down

TUESDAY, March 16th

11.30-12.0. Gramophone Records and

4.0.—"On the Road" (3), by Mr

13.0. Dance Music.

MIRANDA AND HIS BAND

From the Palais de Danse

5.0. FOR THE CHILDREN

Letters.

6.30. Programme S.B. from London

WEDNESDAY, March 17th.

2.30. The Station Pianoforte Trio

3.30. Talk to Schools by Sir Leslie Mackenzie, LL.D. M.P.

4.40 M.

SUNDAY, Mar. 14th.

Programme S.B. from

Pianoforte Recital

OR MORTIS

6.50. The Week's Good

7.0. WEATHER FORECAST AND NEWS

Local News

9.5. Studio Service.

THE STATION CHOIR

Hymn, "Gloria in Excelsis Deo"

4.0.—"Out of Doors," by A. Bonnet

4.15.—Patrick Thomson's Orchestra

5.15.—FOR THE CHILDREN

5.50. Children's Letters.

6.0. Interlude of Dance Music

6.55.—Mr. J. S. CHISHOLM: Har

7.0.—Programme S.B. from London

7.40.—Dr. W. DOUGLAS SIMPSON

M.A., F.S.A., "Later Roman

Emperors—Julian the Apostate."

8.5.—Mr. J. S. CHISHOLM: Har

9.0. ARMAGH CATHEDRAL

THE EDINBURGH MALE

ABERHALD RUSSELL

AND ROBERT BURNETT

Baritone

With String Accompaniment.

Songs of the Sea, Op. 81

10.0. THE STATION STRING

QUARTET

WALDO HANNON

MARGARET HENDERSON

JOSPH SMITH Viola

CHRISTIE HENDERSON

Molly on the Shore

"Londonderry Air"

GRACE MILLER

Light Orchestra

ROBERT BURNETT

The Chapel on the

Blackberry Time

The Croppy Boy

Off to Philadelphia

11.15. LIGHT ORCHESTRA

Overture to an Irish Comedy

12.0. Close down

MONDAY, Mar. 15th.

10.0. Miss Florence Irwin: Talk for

Housewives, "The Washing

and Dressing of Cretonnes.

9.32. THE CHOIR and ROBERT

ST. RNETT

With String Accompaniment

Three Cavalier Songs, Op. 17

Stanford, words by Browning

"Marching Along" King

Charles "Boat, Saddle, to

Home and Away"

10.0. WEATHER FORECAST AND NEWS

11.0. DANCE MUSIC.

THE MANY REVELLERS

From the Danes Palais de

THURSDAY, March 18th.

11.30-12.30.—Gramophone Records

12.0. The Station Pianoforte Trio.

13.0. M. M. I. D. M. I.

Some Humble Heroes of the

Highlands."

14.15.—Patrick Thomson's Orchestra

15.15.—FOR THE CHILDREN

5.50. Children's Letters.

6.0. Musical Interlude

6.15.—Scout Ballet.

6.30.—Programme S.B. from London

7.40.—Prof. D. J. MEDLEY, M.A.

8.0.—Programme S.B. from London

10.30.—Programme S.B. from Glas

1.0-12.0.—Programme S.B. from Lon

FRIDAY March 15th.

2.30. The Station Pianoforte Trio.

3.30. Talk to Schools. Prof. D. F.

Tovey, Mus. Doc., "Musical

4.0.—"Under a Chinese Roof Tree,"

by Mrs. Florence Ayscough.

4.15.—Patrick Thomson's Orchestra

5.15. FOR THE CHILDREN

6.0. Musical Interlude

6.30.—Programme S.B. from London

7.40.—Mr. VERNON CONSTABLE

8.0.—Programme S.B. from Dundee

9.30.—Programme S.B. from London

10.0.—The Belfast Radio Quartet

11.0.—FOR THE CHILDREN

"Songs of Fairyland," by Aunt

Marjorie, Piano Solos by Uncle

How to Make

1.0. DANCE MUSIC.

MIRANDA AND HIS BAND

From the Palais de Danse

12.0. Close down

SATURDAY March 20th.

Dance Music.

JEFERIES AND HIS

From the Marine Gardens, Portobello

4.0.—"Some Indian Festivals," by

4.15. JEFERIES AND HIS

5.15. FOR THE CHILDREN

5.50. Children's Letters.

6.30-12.0. Programme S.B. from London.

EDINBURGH NEWS.

THERE are many claimants for the

birthplace of the missionary

Patron Saint, St. Patrick, but the

two which are most favoured by

scholars are Douglough, on the Franco-

coast, and Keshmuck, near Dumbarton,

in Scotland. Should any excuse be

needed, therefore, for giving a

Station on St. Patrick's Day, Mar.

17th, there is at least the fact that

he Saint may have been a Scotoman.

At all events, he was sent by Pope

Celestine to Ireland in the year

432 A.D. to convert the inhabitants to

Christianity, and he met with

uncommon success, baptizing thousands

of Irishmen and creating many canons

and bishops. Wherever he may have

been born, there is no doubt that he

died and was buried in Ireland, and

for centuries past he has been the

recognized Patron Saint of Ireland

and is associated to this day with the

wearing of the shamrock. It may be

noted that the shamrock took its

origin from the trefoil which St.

Patrick showed to the Irishmen as a

symbol of the Trinity.

The programme on the evening of

question will be a varied one and

among other items to be performed

will be "Songs of the Sea" and

BELFAST PROGRAMMES.

Week Beginning
March 14th.

440 M.

SUNDAY, Mar. 14th.

Programme S.B. from

Pianoforte Recital

OR MORTIS

6.50. The Week's Good

7.0. WEATHER FORECAST AND NEWS

Local News

9.5. Studio Service.

THE STATION CHOIR

Hymn, "Gloria in Excelsis Deo"

10.0. The Belfast Radio Quartet

11.0. FOR THE CHILDREN

"Songs of Fairyland," by Aunt

4.15.—The Belfast Radio Quartet

5.15.—FOR THE CHILDREN

"Songs of Fairyland," by Aunt

Marjorie, Piano Solos by Uncle

How to Make

6.0.—Programme S.B. from London

7.0. WEATHER FORECAST AND NEWS

Mr. DESMOND MCCARTHY

Literary Criticism. S.B. from

8.0.—Programme S.B. from London

9.0. WEATHER FORECAST AND NEWS

Local News

10.0. Studio Service.

THE STATION CHOIR

Hymn, "Gloria in Excelsis Deo"

8.0. THE STATION CHOIR

9.0. WEATHER FORECAST AND NEWS

Local News

10.0. Studio Service.

11.0. WEATHER FORECAST AND NEWS

Local News

12.0. Close down

1.0. DANCE MUSIC.

MIRANDA AND HIS BAND

From the Palais de Danse

12.0. Close down

SATURDAY March 20th.

Dance Music.

JEFERIES AND HIS

From the Marine Gardens, Portobello

4.0.—"Some Indian Festivals," by

4.15. JEFERIES AND HIS

5.15. FOR THE CHILDREN

5.50. Children's Letters.

6.30-12.0. Programme S.B. from London.

EDINBURGH NEWS.

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birthplace of the missionary

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and is associated to this day with the

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noted that the shamrock took its

origin from the trefoil which St.

Patrick showed to the Irishmen as a

symbol of the Trinity.

The programme on the evening of

question will be a varied one and

among other items to be performed

will be "Songs of the Sea" and

"Cavalier Songs," composed by the

late Sir Charles Villiers Stanford, Mr

Robert Burnett, the Scottish baritone,

singing the solo parts and the Edin-

burgh Male Voice Choir the choruses.

The Station String Quartet will also

take part, playing a number of well

known Irish tunes such as "Molly on

5NG
326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
March 14th.

SUNDAY, March 14th.
3.30-5.30.—Programme S.B. from London.
6.0.—The BELLA of ST MARTIN IN THE FIELDS

8.5
Hymn, "O Love That W
Let Me Go" 1 f
Another O Gadsome Light
Address by the Rev JAMES
AMOS, M.A., Mansfield Road
Hymn
Prayer and Benediction
Vesper, "The Day is

MONDAY, March 15th.
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London

TUESDAY, March 16th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London

**2LS
321 M 310 M**
SUNDAY, March 14th.
5.30.—Programme S.B. from London
6.0.—Programme S.B. from London
MONDAY, March 15th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
TUESDAY, March 16th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
WEDNESDAY, March 17th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
THURSDAY, March 18th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
FRIDAY, March 19th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
SATURDAY, March 20th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London

15. Bo & B
7.40.—Mr. W. J. UNWIN
8.0-12.0. Programme S.B. from London

WEDNESDAY, March 17th
The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics
FOR THE CHILDREN
6.0 Postbag and Birthday Book
6.15 Musical Interlude
6.30.—Programme S.B. from London
7.40 Prof. A. W. KIRKALDY,
M.A., "The Modern Market
and the Modern Bank" (3).

BIRTH AND MELODY.
DORIS HIBBERT (P)
First Movement of Sonata in F
Major (Appassionata) Beethoven
REGINALD WHITEHEAD
Bass.
Horn "I Rags, I"
Melt I Burn"
Aria, "O Pudding"
Horn "I Rags, I"
Melt I Burn"
Aria, "O Pudding"
Horn "I Rags, I"
Melt I Burn"
Aria, "O Pudding"

VIVIAN LAMPELET
Maestro
"The May Night"
Maestro
"The May Night"
Maestro
"The May Night"

DORIS HIBBERT
Study in E Major, Op. 10, No. 3
Chopin
Concert Study in D Flat
JUPITER MARS
W. L. Entertainer
A. F. E. SIMPSON
or Ang. Farnata, Op. 6

VIVIAN LAMPELET
A Remembrance of St. Patrick's Day
arr. Herbert Hughes
I RIG HIBBERT
Study in C Minor
Sternfeld
L'Isle Joyeuse
Debussy
REGINALD WHITEHEAD
"When Did Cars"
Wilson
"Who Trains the Path of
Duty" ("The Magic Flute")
Mauri
"Vulcan's Song"
and "Bacchus"
Quinn

VIVIAN LAMPELET
"Steal Away" (Negro Spiritual)
arr. Lawrence Brown
From "Mar"
Cyril Scott
Rays
Maurice Strakosky
"Flowers of F"
C. Colman
JUPITER MARS
10.0-11.0. Programme S.B. from London

THURSDAY, March 18th
11.30-12.30. Gramophone Records.
3.25.—School Transmission: Dr. E.
Philips Barker, M.A., D.Litt.,
"Cold Life in Ancient Athens."
3.45. Lyons' Café Orchestra: Con-
ductor, Brassy Eytan.

1.45 M. A. I.
5.15.—FOR THE CHILDREN
5.45. Postbag and Birthday Book
6.0-6.15.—The Robins.
6.30.—Programme S.B. from London.
7.40.—Mr. R. FLETCHER HEARN-
SHAW, F.Z.S., "Chicken
Rearing" (1).
8.0-12.0. Programme S.B. from London.

FRIDAY, March 19th.
11.30-12.30. Midday Concert relayed
from DAVENTRY
3.45. Lyons' Café Orchestra: Con-
ductor, Brassy Eytan.
4.45. Music and Afternoon Topics
FOR THE CHILDREN
6.45. Postbag and Birthday Book.
6.0. The Robins.
6.15. Music, later edn.
6.30. Programme S.B. from London.
7.40. Miss CONSTANCE JEANS,
"Swimming" (2).
8.0-12.0. Programme S.B. from London.

SATURDAY, March 20th.
11.30-12.30. — Gramophone Records
Request Day
3.45. Dance Music.
JAN RALFINI AND HIS
CASINO BAND
Relayed from the Palais de Danse.
5.0.—FOR THE CHILDREN
5.45. Postbag and Birthday Book.
6.0. The Robins
6.15. Musical Interlude
6.30.—Programme S.B. from London.
7.40. Radio Guild Talk
8.0-12.0. Programme S.B. from London.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
March 14th.

9.15 (approx) 11.0. Programme S.B.
from London

TUESDAY, March 16th.
The Broadway Band relayed
from the Scala Ball Room,
Leeds.
4.0. Music and Afternoon Topics
FOR THE CHILDREN
6.0. Postbag and Birthday Book
6.15. Musical Interlude
6.30.—Programme S.B. from London

YORKSHIRE EVENING
1926
POPULAR DANCE
Relayed from the
Windsor Hall, Bradford
THE SYNCHRONIC
ORCHESTRA
12.0. Close down

WEDNESDAY, March 17th.
The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds.
5.15. FOR THE CHILDREN
6.0. The Station Trio.
6.55. Royal Horticultural Talk
7.0.—Programme S.B. from London
7.40.—"On My Anvil," by the
SCALA SYMPHONY ORCHESTRA
8.0. Light Music
8.30. Programme S.B. from London
8.55-11.0. Programme S.B. from London

THURSDAY, March 18th.
11.30-12.30. The Harrrogate Royal
Raths Quartet, under the Direction
of Cecil Mogg. Relayed
from Harrrogate.
4.0. Moses Barit (Gramophone Re-
cords)
5.0. Afternoon Topics. Mr. R. D.
M.A. M. Ideas for
What is a Life

5.15.—FOR THE CHILDREN
5.50. Children's Letters.
6.0. The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds.
6.55.—Programme S.B. from London
7.40. For the Scouts.
8.0.—Programme S.B. from London

FRIDAY, March 19th.
11.30-12.30. Prof. Las-
celles, M.A.,
4.0. The Scala Symphony Orchestra,
relayed from the Scala Theatre,
Leeds.
5.0.—Afternoon Topics. M. M. Ham-
merston, "Decorating the House"
8.0. Light Music
8.30. Programme S.B. from London
7.40. Mr. STEPHEN C. BARGER,
Leeds.

8.0-11.0. Programme S.B. from London.

SATURDAY, March 20th.
11.30-12.30. The Harrrogate Royal
Raths Quartet, relayed from
Harrrogate.
3.30-5.0
Dedication of War Memorial Chapel,
York

**THE BAND OF THE FIRST
BATTALION THE
YORKSHIRE REGIMENT**
Organ Recital
Dedication by HIS GRACE THE
ARCHBISHOP OF YORK of
the War Memorial Chapel,
erected to the memory of 15,000
Officers and Men of THE
WEST YORKSHIRE REGI-
MENT who fell in the Great
War.
A Memorial Tablet will be
unveiled by
SIR WILLIAM FRAY, K.C.B.,
Colonel of the Regiment.
5.0. Afternoon Topics: C. Bean.
6.0. Light Music
6.30. Programme S.B. from London
7.0-12.0.—Programme S.B. from London.

**Week Beginning
March 14th.**

70130 *Leptomyces* *h. from Pan*
don

NEW (patented) ALL BRITISH ACCUMULATOR is practically FOOLPROOF.

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Only 1.11 a volt for 3 a.h.

SAVES BUYING A SELECTOR SWITCH COSTING £1 17s 6d. AND SAVES COST OF FIRST CHARGE

OTHER MAKES of equal amperage usually sold at 3.3 per volt. Weight excessive.

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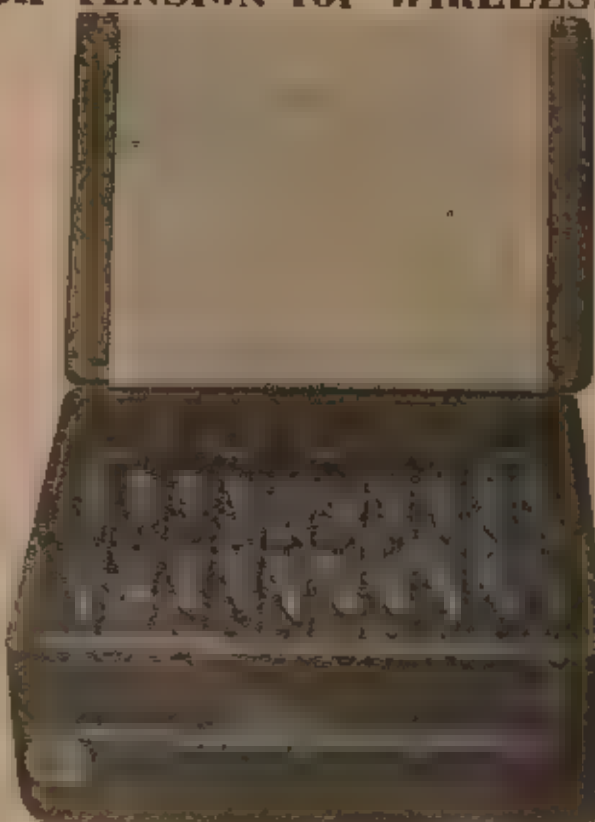
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L. T. BATTARLEE



Time	11:00	11:15	11:30	11:45	12:00
Temp	64	66	68	70	72
Wind	10	12	14	16	18
Clouds	10	20	30	40	50
Humidity	70	75	80	85	90
Pressure	30.0	30.1	30.2	30.3	30.4
Visibility	10	10	10	10	10
Remarks					

THE JUNIOR LEAD



卷 112
 第 112 卷

THE CHINESE



5. Fuel 4 1/2 lb. log 10 1/2 L. 3 1/2

LT BATTERIES

[illegible]

C01E.9

[illegible]

TRANSGOBERNE

[illegible]

THE POLYTOPE

[illegible]

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A note with rubber on which give
the results of first trial. Completed
and Kavalov paid.
\$15 10 00

£6-15-0

A STARTLING OFFER!

We do not hesitate to affirm that at \$6.95, the Little Giant Two Valve Set complete is the most amazing offer ever made in Wisconsin.

Of course it is only possible

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FELLOWS WIRELESS

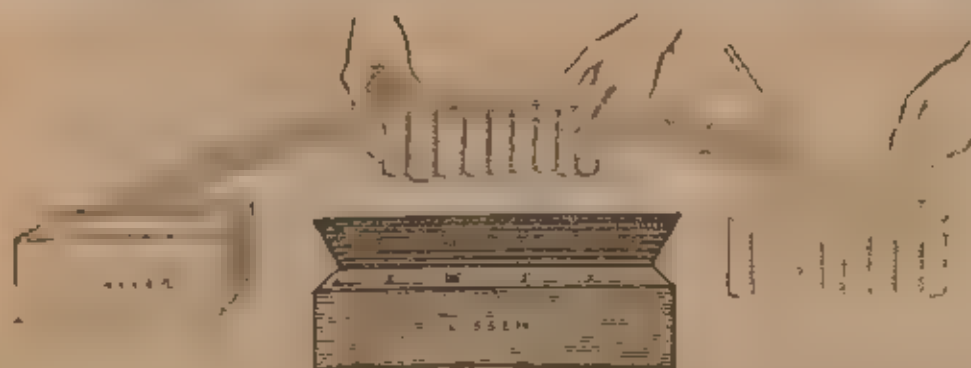
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7.3.4. **Summary**



You can now buy Lissen's Renewable H.T. Battery all ready assembled.

The Lissen H.T. Battery is the most practical and economical ever devised. After its long life you don't throw it away any more than you throw away your accumulator—you only need to take out the exhausted Cells and replace them with new "Lissen" Cells (2½d. each).

The first cost of the Lissen Renewable Cells, giving 67½ volts, is 11.6 and the total cost of filling the container on every future occasion with Lissen Cells will only be 9.4½. If you prefer it you can make the battery container yourself from the full-size diagrams and instructions given with every lot of 45 cells, or you can buy the container itself for 2/- all ready, so that all you have to do is to lay the cells in rows to have a complete and

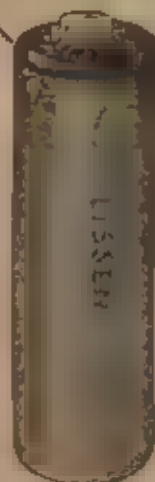
LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity and they come to you fresh and full of life because of the method we adopt in marketing them.

Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives 1½ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 lot you are provided with the necessary special springs for building your battery. Extra springs for extra cells can be purchased separately.



If you want to use a Power Valve in the last stage, the extra H.T. needed can easily be added, at any time.

(9.4½ for the 45 cells to give 67½ volts, including drawings and springs—extra springs 2½d. each)



AGAIN, though the outstanding purity of resistance-coupling has been fully recognised, its use has been retarded owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it. With each 45 lot, you are given full-size drawings and clear instructions how to put the battery together—you cannot go wrong.

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P 289

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*A Filament that can be tied
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A FILAMENT that remains ductile so that it can be tied in a knot after 1000 hours life is an achievement that assures
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If you use
the only
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true vacuum cleaning

SPRING - CLEANING time
again—the busiest time of all
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For the dust and dirt which
winter fogs and muddy weather
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And, as every housewife knows
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That is why, in thousands of
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Eureka—the high-power vacuum-
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The Eureka does the work you
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dirt that brushing and beating
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bedded in carpets and rugs and
makes them wear out so quickly.
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**Prove its value—free—in your
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Let us send you a Eureka—free—for you
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complete with a set of useful attachments
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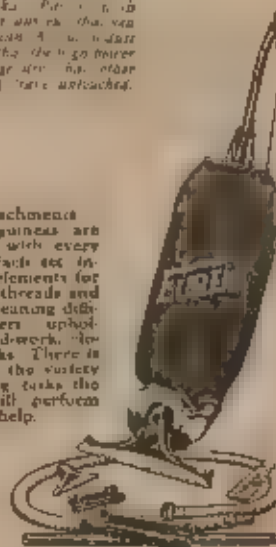
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At no cost or obligation to me please deliver a Grand Prize
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"Science advances with gigantic strides"

THE Middle Ages present us with few more romantic figures than the Alchemist. Feared for his magic, more than one suffered the penalty of the stake as a grim reward for his reputed dealings with the Evil One. And yet to these pioneers—these persistent searchers for the Philosopher's Stone—civilization owes much. They were the world's first scientists.

But now, after slumbering for so many centuries, Science "advances with gigantic strides." The fallacy of Alchemy is exposed—sensible men no longer seek the magic formula for the transmutation of base metals into gold. The Alchemist has become the Chemist.

Wireless owes much to the Chemist. It was a Chemist who reasoned that as the whole object of a heated filament is to produce electrons, why not so treat the filament that it gives off a more prolific stream at a

lower temperature? And so the idea of the dull emitter valve was born.

To the wizardry of the Chemist we owe the Wuncell—the wonderful Cossor Valve which functions with a filament glow almost invisible. It was his skill which rendered possible its triple-coated filament. Just as the first Dull Emitter was a mile-stone in the progress of Radio, so the Wuncell to-day represents the high-water mark in the evolution of the Valve.

With its electron-retaining hood-shaped Grid and Anode—made famous by Cossor—it sets a new and higher standard of performance. For sensitivity, rare mellowness of tone and lack of microphonic noises, the Wuncell is unsurpassed. Whilst, freed from the destructive influence of excessive heat, its sturdy and robust filament ensures an exceptionally long life. Couple with these facts its low maintenance costs and you'll understand the secret of the great wave of popularity now being enjoyed by this remarkable Valve.

Types and Prices:

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*Also in special base with resistance to heat 2-4 or 0-1000 16/-

Cossor Valves



The Best "earth" on Earth
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If you are troubled with Weak Signals, Intermittent Reception, or Many Interference, Mark I Detector is the best answer. There is an inefficiency in the old type of detector that causes these symptoms. But it must be a genuine efficiency.



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CLIMAX COPPER EARTH for the connoisseur
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THE CLIMAX LOW LOSS INSULATOR
stands four times the flash over voltage of the ordinary
insulator with far less capacity to earth. It will stand
unaffected by oil, and is self cleaning. The small
extra cost is well justified by the decidedly improved
performance.
Price 1/- per pair.

CLIMAX SHOCK ABSORBER SET comprising four Climax Low-Loss Insulators and two Climax Shock Absorber Springs - - - **3/-**

THE CLIMAX LIGHTNING ARRESTER.
Made on the multi-gap quenched spark principle. Provides a straight path to earth of very low reluctance. No switches. No shunt effects. Maximum PRIM
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The CLIMAX Folding Frame Aerial is very attractive in appearance, very strong and very portable. The stand also folds. Undoubtedly the best folding frame aerial and very reasonable in price.

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"276 hours for 9d."

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filament Amps.	0.4
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Price of Loud Speaker £3 10/-
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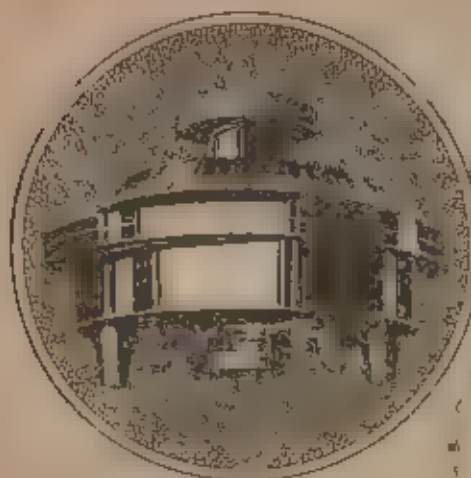
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This flat-type Variometer is designed by Mr. G. F. Mansbridge, the well-known originator of the Mansbridge Condenser.

The scale is graduated from 0°-180°, and when used in conjunction with a condenser of 0.0025 mfd., reception is obtained over the whole broadcast wave-length band up to that of 5XX.

The Variometer is of the flat type with four D-shaped coils, two of which are rotated in respect to the other two by means of the knob, thus varying the coupling between them. Links are provided for series and parallel connection of the coils.

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The Dubilier Mansbridge Variometer is characteristically well finished and efficiently designed, and can be obtained from all good wireless dealers.

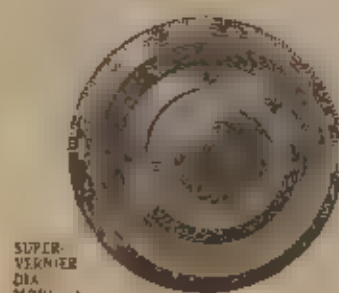
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L.P.S. 4

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MODEL A



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UNUSUALLY selective or "critical" circuits need special means of control. Burndept Super-Vernier Dials should be fitted to the condensers and vario-couplers. Then with your receiver in its most sensitive state, these Dials will give you complete control, and owing to the absence of "back-lash" you will be able to do more with your set than would otherwise be possible.

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If you want a general purpose valve you have the **S.S.1**. This valve can be used in any position in a set, either as Detector, H.F. Amplifier or L.F. Amplifier—a useful valve as a spare. Although a Bright Valve, its current consumption is only .66 amps, a figure which compares very favourably with the average Bright Emitter to-day.

For Dull Emitters you have the rest of the Six Sixty range to choose from. For a Power Amplifier, the **S.S.4** is designed to operate the largest types of Loud Speakers, giving remarkably pure reproduction.



S.S.1

TYPE 1
100-0-100
VOLTAGE
CONSUMPTION .66 AMP.
PRICE 8/-

Ask your Dealer
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Do you get the harmonic setting or just the melody as it is played by the fellow who makes the most noise? What of the other instruments? Is the music robbed of their colourful assistance; their blending and relief? Relegate the powerful chap to his proper place and bring in all the lesser harmonies of the skilfully woven melody with the Brandola. It reproduces their full beauty in clear and powerful tones. The upper registers are never thin, nor the lower overwhining. It has the correct acoustical quality and is mechanically perfect. Height 26 ins., special non-resonant horn, thumbscrew adjustment to diaphragm, walnut plinth with nickel-plated fittings.

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Table-Talker Matched Tone Headphones
30/- **20/-**

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Seven Ratios

You would not expect to keep a separate car for every different road condition, would you?—one for the level, one for the hills and another for the humpus bumps. No? your one car is adaptable to all.

In the same way is the New R.I. Multi-Ratio Transformer adaptable to different conditions. Its seven ratios and wide range of impedance values make it available for use with every valve and every circuit.

This new transformer, while still retaining all the features of the original R.I. model, has a larger number of turns on the primary and secondary, and by tapping certain points in the primary and secondary and bringing them to a terminal block seven different ratios can be selected as desired. The new model is totally encased with a steel shield. The coil is treated in such a way as to render it suitable for any climate in the world, and the cabinet is made of a high quality material.

The tapping points of both windings have been selected so as to provide the best ratio for the various circuits and valves at present in use.

In addition to the seven ratios available it is possible to obtain the main one by three alternative methods, allowing a different value of impedance to be selected for the same ratio.

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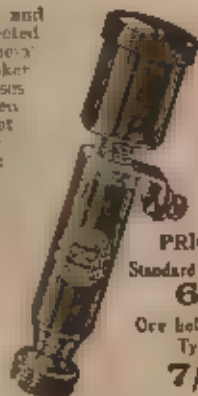
For Every Valve—for Every Circuit the New R.I. Multi-Ratio Transformer.

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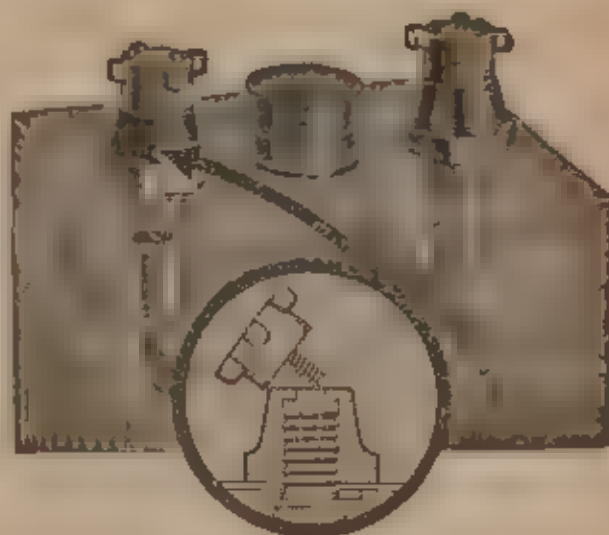
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One hole fixing Type, 7/6



THE MARK OF BETTER RADIO.

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Established in public service



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The experience gained in over a quarter of a century's manufacture of accumulators for all purposes is at your disposal when you buy Tudor wireless batteries. Here is an instance of how we ensure you a reliable trouble-free battery.

The terminal, shown in section above, is so designed that it is impossible for acid spray to attack any brass work. The only brass employed in this terminal is the screw fixed to the terminal thumb-nut. When this nut is removed it carries the brass screw with it out of harm's way; when it is replaced (for connecting up the battery) the brass screw runs through a small chamber packed with vasoline.

In this manner it is always protected from the action of acid—a clean connection giving constant voltage to your valves is ensured, and you can never be troubled with a terminal which binds up and refuses to come off.

All Tudor accumulators are made throughout with the same thoughtfulness and care. They have been so made for over 25 years in the big Central Power Stations of the world. That is how they became Established in Public Service.

Tudor accumulators cost no more than other good accumulators and you can have every confidence in asking your dealer to supply you. If he does not yet hold stocks, let us have his name and address and we will see that you are supplied at once.

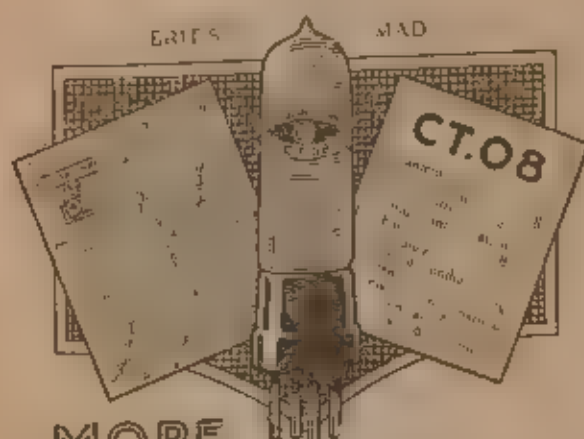
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THE TUDOR ACCUMULATOR CO., LTD.,
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Type	A.C. or D.C.	Power	Tri-amp	Function	Price
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C.T. 09	A.C. or D.C.	1.8	0.3	Detector	12/6
C.T. 10	A.C. or D.C.	5	0.21	Detector	15/-
C.T. 11 D	A.C. or D.C.	5	0.21	Detector	15/-

CLEARTRON RADIO LIMITED

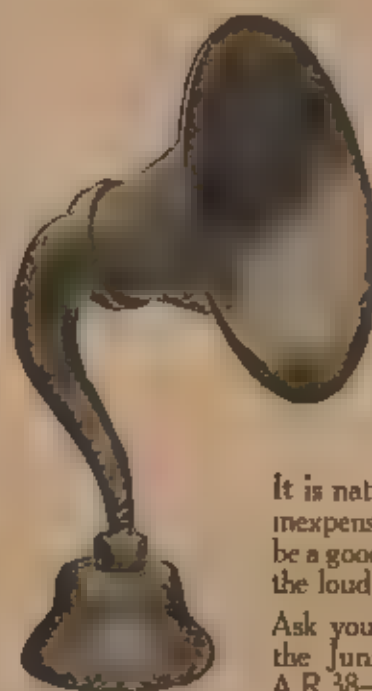
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Other Models
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Obtainable from AMPLION STOCKISTS, Radio Dealers or Stores.

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Nº4. POLLY PEACHUM & Mc HEATH

Who can easily forget the living drama between Polly and the dashing McHeath? These are adjectives which have endeared themselves to every radio-lover.

Suitably, Wireless music-lovers will ever bear in mind the famous Ediswan Valve Combination—combination based on scientific calculations to secure the supreme results of which Wireless is capable at the present moment.

EDISWAN

RV.6. (POWER) THE LOUD SPEAKER VALVE
AND A.R.D.E.
VALVES
(2 VOLT BATTERY)

is one of these popular tried-and-tested combinations. Two more are mentioned below. Try one of them on your set and note the astounding difference in results that comes from such a "Famous Association."

TWO MORE EDISWAN
COMBINATIONS
A.R. & P.V.5. (6 VOLT Acc.)
A.R. & P.V.3. (3 VOLT Acc.)
AT ALL WIRELESS
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Made in Edison's Red Phosphor Valve Works by
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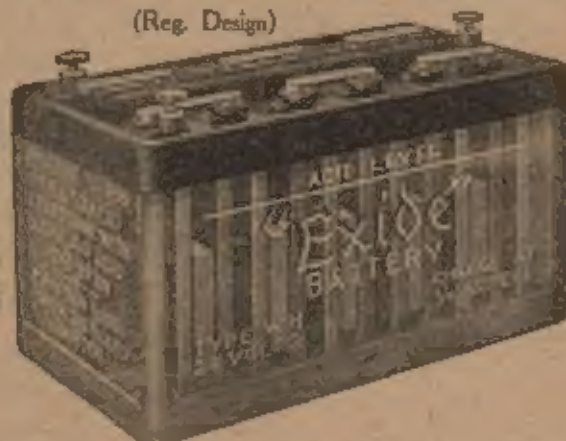


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THE LONG-LIFE BATTERY
TYPE WH HIGH TENSION

(Reg. Design)

**NEW
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30/-

24 VOLTS
per
BATTERY.

CAPACITY
5,000
milli-ampere
hours.

Any required voltage can be obtained
by coupling in series the appropriate
number of WH Batteries.

Reduced Price, Improved Design

THE popularity of the Exide WH Type H.T. Battery necessitated larger production, with consequent reduction of manufacturing costs. In accordance with our usual policy we are pleased to pass the benefit on to Exide Battery users.

Amongst the detail improvements effected are screw terminals in place of spring clips.

The general design and superior quality remain unaltered.

TYPE WH

*The high tension
battery de-luxe.*

Special Features.

It will operate for months—depending on the wireless set and the amount of use made of it—on one charge.

Supplied in a ready-charged condition for immediate operation after filling with acid.

Constructed of pure materials.

Moulded glass container—no separators required.

Each plate readily inspected.

Acid Level plainly marked.

Mud space clearly visible.

Tappings at 12 volts.

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*For Economy
in current consumption*

MARCONI D.E.3 Valves

for Accumulators or Dry Cells

Equally suitable as Detector or
L.F. or H.F. Amplifier. Current
consumption only 0.06 amps. For
use with a 4-volt accumulator or
3 dry cells.

TABLE SHOWING SOME RECOMMENDED COMBINATIONS
FOR ECONOMICAL WORKING.

	Type	Position	Grid Bias Volts	High Tem- perature Volts
2-Valve Set	D.E.3.B.	H.F.	0	60
	D.E.3.B.	DET.	+2.8	60
	D.E.3.B.	DET.	+2.8	80
	D.E.3.	L.F.	-4.5	80
3-Valve Set	D.E.3.B.	H.F.	0	80
	D.E.3.B.	DET.	+2.8	80
	D.E.3.	L.F.	-4.5	80
	D.E.3.B.	DET.	+2.8	40
	D.E.3.	L.F.	-4.5	80
4-Valve Set	D.E.3.	H.F.	0	80
	D.E.3.B.	DET.	+2.8	80
	D.E.3.	L.F.	-4.5	80
	D.E.4.	L.F.	-7.5	120

Write for Valve Publication No. 4434.

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Next to the valve, the component that matters most on your set is the *Transformer*

By experts and amateurs alike, Marconiphone "IDEAL" Trans-
formers are freely acknowledged to be the most efficient on the market
because they are made to a standard of quality and not of price.

The "IDEAL" Transformer, which is guaranteed to amplify with
minimum distortion at all frequencies, is subjected to rigorous tests
at every stage of manufacture. Every transformer sold is guaranteed
to conform to the individual curve supplied with the instrument, and
not to a general laboratory standard. The windings are impregnated
with MARCONITE—a specially prepared insulating material which
protects it from all risk of deterioration and corrosion.

The performance of the "Ideal Junior" is equivalent with that of the "Ideal," and is
designed solely to follow the detector valve which is usually of high impedance.
In this way a simplification of design, different from that of the large model, has been
effected solely for this purpose, thus making a special purpose transformer with the
highest guaranteed performance to be produced at a minimum cost.

Write for Publication 364 F

Marconiphone "IDEAL" Transformers

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"B"	" 4 to 1
"C"	" 6 to 1
"D"	" 8 to 1
30/-	
"IDEAL" JUNIOR	
NEW REDUCED PRICE	
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